# The Teacher's Casquet

## (Songs, Games & Recitations)

Volume IV

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WITHDRAWN

*Bushey Park at Bluebell Time*

*John Macpherson*

(1286D)

# THE TEACHER'S CASQUET

## (SONGS, GAMES AND RECITATIONS)

*VOLUME IV*

BY

T. P. COWLING AND WINIFRED F. E. C. ISAAC

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# FOREWORD

## TO THE TEACHERS OF LITTLE CHILDREN OF THE ENGLISH-SPEAKING WORLD

It is recognized to-day—though perhaps not yet so universally as our educational authorities desire—that the teacher of infant classes is the most important person on the staff of an elementary or other school. And that her sense of her personal responsibility is high in proportion as her work is noble and far-reaching in its consequences.

This essentially modern development of public opinion is only the giving of practical effect to the age-old beliefs of Aristotle, that those who educate little children are more to be honoured than they who produce them; and of Locke that "the least and even apparently imperceptible impressions received in infancy have consequences very important and of long duration." Yet, again, we are now acting on the view Whateley, greatest of logicians, expressed: that the education that begins in the fourth year of a child's life is beginning three years too late. Finally, we may note that Dr. H. P. Ballard, whose name ranks deservedly high in educational circles to-day, has quite recently pointed out that "the whole trend of modern psychology is to push farther and farther back along the line of age the real formative influences on a child's mind and character."

In this work of teaching young children, with these ideas kept always in view, specialization has taken place. And an admirable and increasingly satisfactory efficiency has already resulted.

This Teacher's Casquet represents the crystallization into practical educational form of the best educational opinion on Infant Teaching.

In the five volumes composing this unique series, we have lessons for little ones prepared with the object of developing the feeling for colour, for form, and for movement on lines of health and beauty; for the training of the little eye and hand and of the small limbs to exquisite expression. Here too are crisp and skilled directions so that the teacher can educe, with the minimum of trouble, an understanding of nature, animate and inanimate, and a habit of observation of seasonal and other phenomena. Stories of babyhood in other and far-away lands inculcate an early

realization of what we now call *humanized* geography. Games with numbers teach arithmetic—without tears and even with joy. The moral qualities are awakened as effectively by songs and dramatized play as are the habits of health by rhythmic dances and exercises. Indeed, all that is best in child nature is fostered and developed and *educated* in the best sense of the term, along the widest lines.

Where all is excellent, it is invidious to mention one section. But we must point out that the stirring little "Empire Song" cannot fail to inculcate even at the earliest age, the poet's admonition—

> Love thou thy Land, with love far-brought
> From out the Storied Past.

This patriotic gem is, of course, nowhere else available—for infant school teachers or for anybody else.

Enough has been written to prove that the series is one to be welcomed by the earnest infant school teacher as a real help. There is no book nor set of books quite like it on the market. While other works designed for teachers of very small children inform them how they ought to approach their duties, this TEACHER'S CASQUET supplies the Lessons already prepared to enable them to excel in their arduous and important work amongst our smallest scholars.

It is fitting, in view of the difficulties attaching to their vocation that every educational aid possible should be given in order to lighten the burden on the teachers in our midst. The sense of responsibility can hardly be lightened for those who are, by nature and by training, truly conscientious.

Teachers have been well named "the allies of legislators. . . . They aid in regulating the atmosphere whose incessant action and pressure cause the life-blood to circulate and to return, pure and healthful, to the heart of the nation. . . ."

Teachers of the English-speaking world, to help you in your noble aims and self-devoted lives—here is THE TEACHER'S CASQUET.

M. W.

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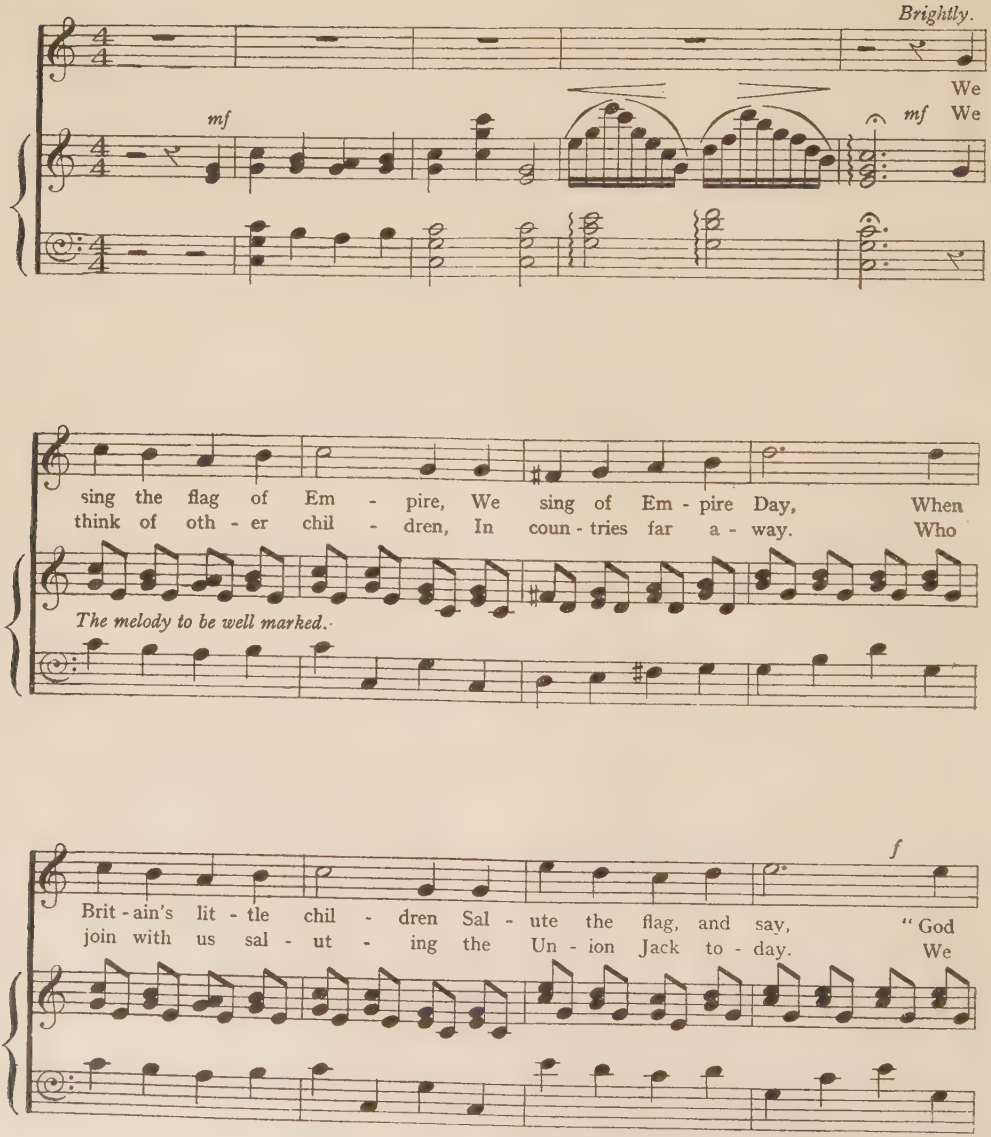
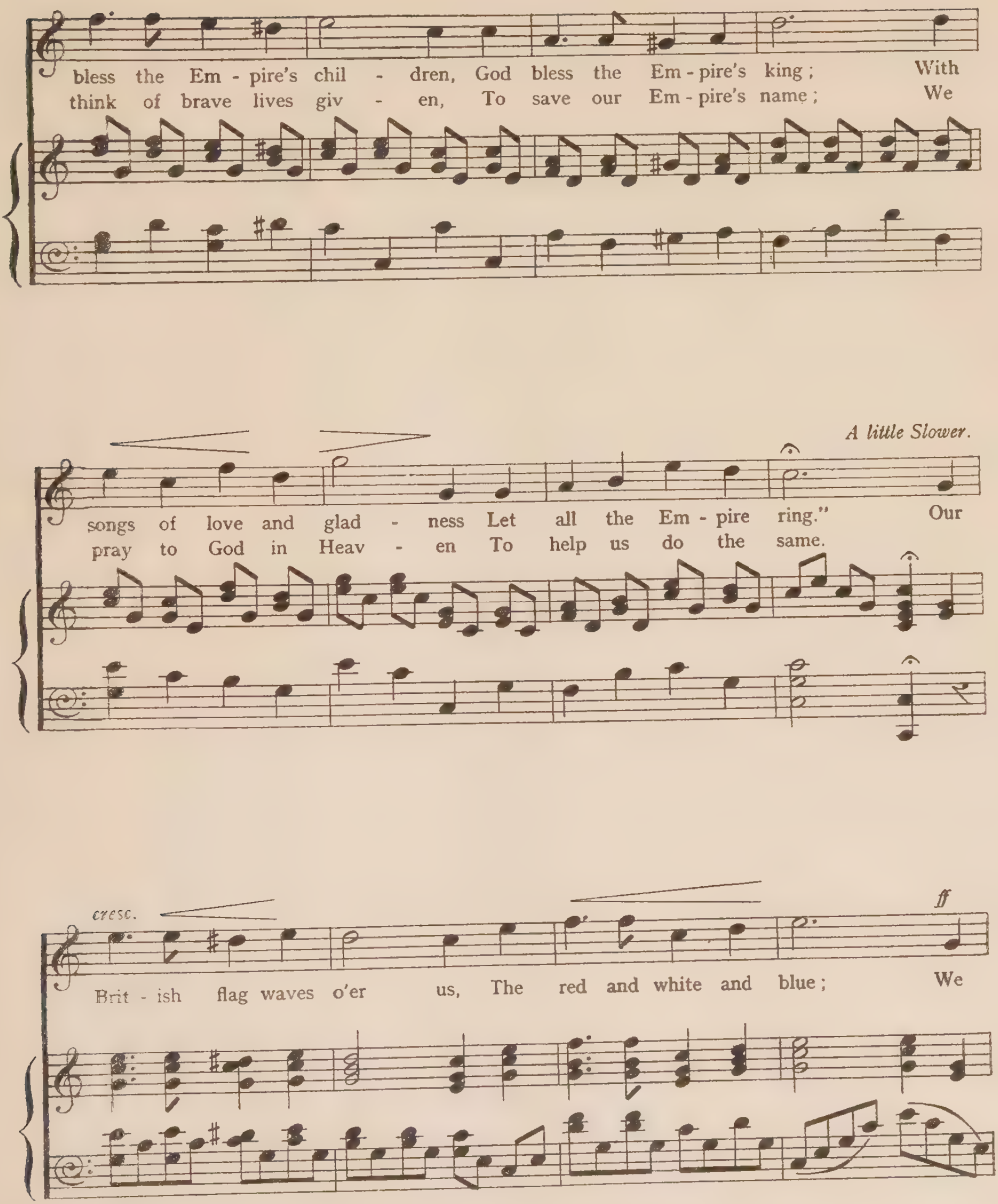
# PART I

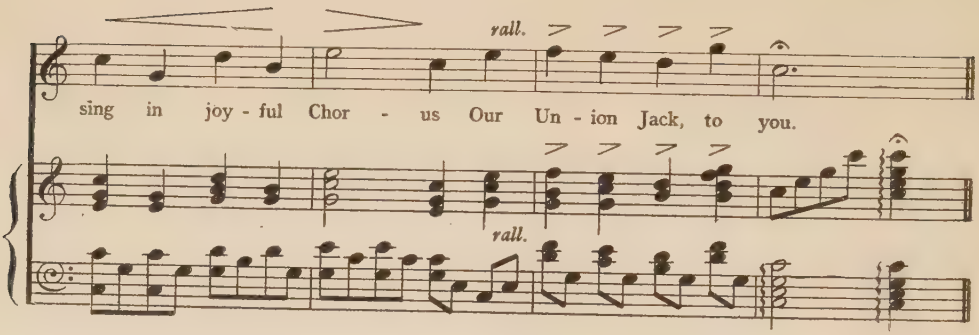
# Singing Games

# (1) EMPIRE DAY SONG

## (1) EMPIRE DAY SONG




bless the Em - pire's chil - dren, God bless the Em - pire's king; With
think of brave lives giv - en, To save our Em - pire's name; We
A little Slower.
songs of love and glad - ness Let all the Em - pire ring." Our
pray to God in Heav - en To help us do the same.
cresc.
ff
Brit - ish flag waves o'er us, The red and white and blue; We




The Flag may be saluted at the word "you."

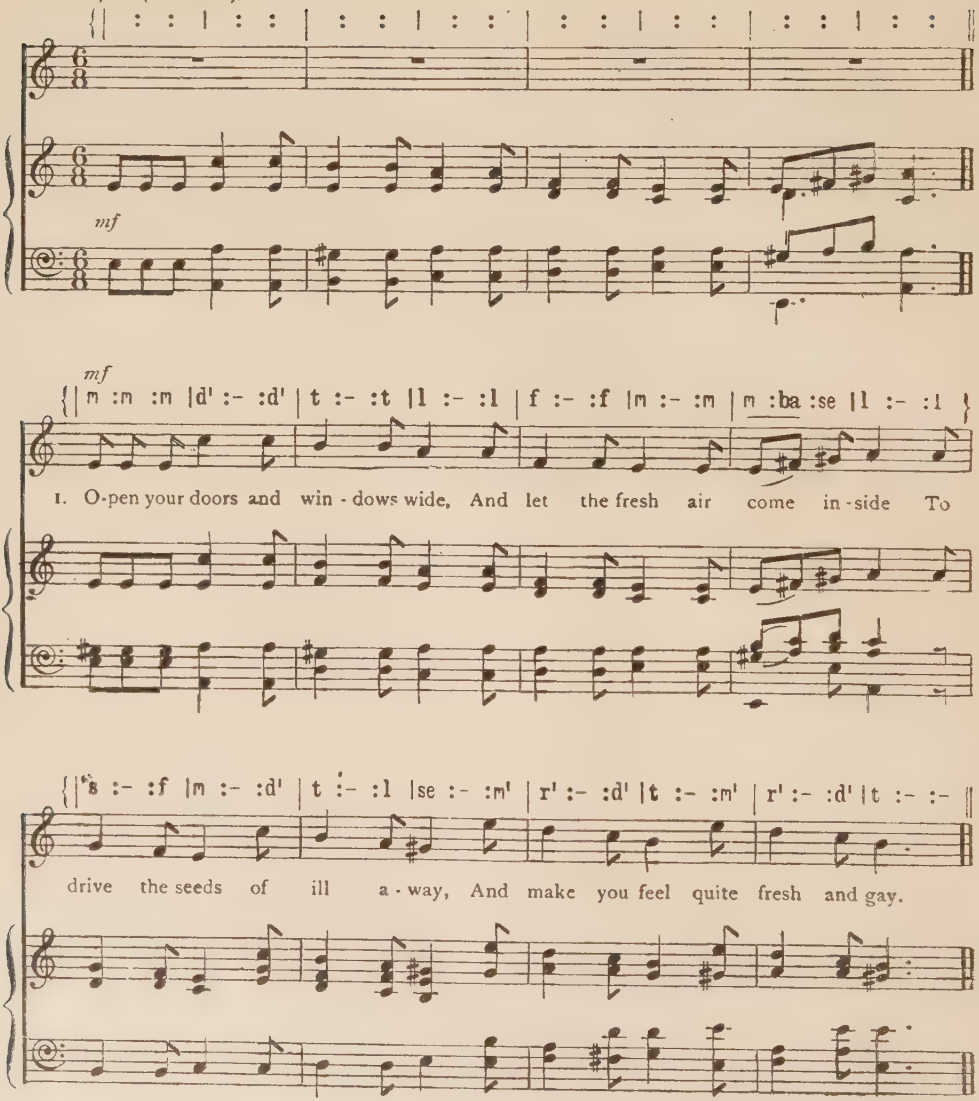
1. We sing the Flag of Empire,
   We sing of Empire Day,
   When Britain's little children
   Salute the Flag, and say,
   "God bless the Empire's children,
   God bless the Empire's king;
   With songs of love and gladness
   Let all the Empire ring."
   Our British Flag waves o'er us,
   The Red and White and Blue;
   We sing in joyful chorus,
   Our Union Jack, to you

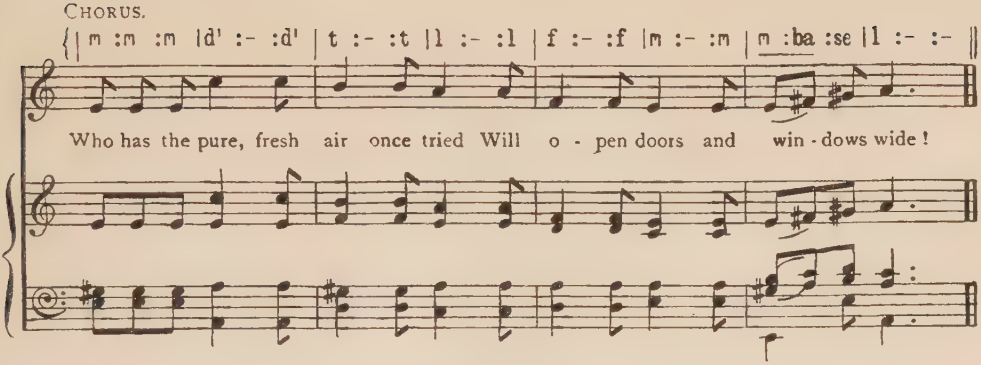
2. We think of other children,
   In countries far away,
   Who join with us, saluting
   The Union Jack, to-day.
   We think of brave lives given
   To save our Empire's name;
   We pray to God in Heaven
   To help us do the same.
   Our British Flag waves o'er us
   The Red and White and Blue;
   We sing in joyful chorus
   Our Union Jack, to you.

# (2) PURE AIR

## (2) PURE AIR

Key C (Lah is A).






## PURE AIR

Open your doors and windows wide,
And let the fresh air come inside
To drive the seeds of ill away,
And make you feel quite fresh and gay.

*Chorus*—Who has the pure, fresh air once tried
Will open doors and windows wide !

The garden's drinking, as you know,
The rain that fell a while ago ;
And (seeking light, and food, and air)
The worms are peeping everywhere.

*Chorus.*

The gard'ner hates the damp, clay soil,
For growing plants 'tis sure to spoil,
He turns the earth up here and there
To let his friend in—Mr. Air.

*Chorus.*

For plants (like little ones) must be
To sweet, fresh air and sunlight free ;
Else, white of face and weak of frame
They grow—unworthy of the name.

*Chorus.*

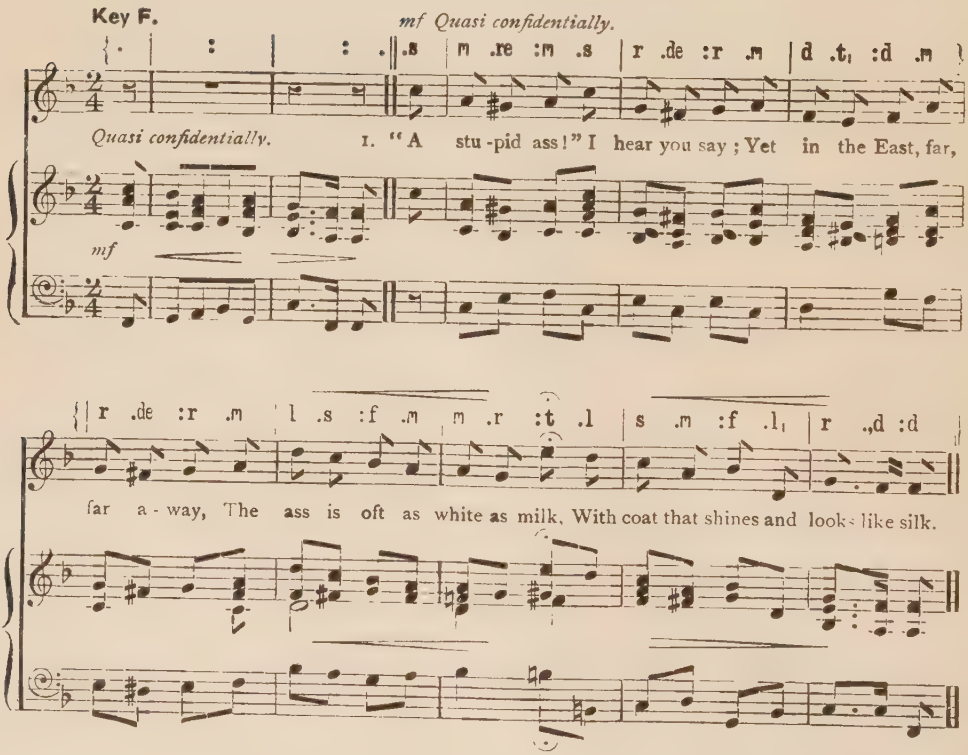
## THE GAME

The children form a square or oblong to represent a house. Two or more children represent the door, sets of two the windows, and others plants.

*ACTIONS. Verse I, line* 1. The children personating door move sideways to represent door's opening. " Windows " throw their hands up above head. *Line* 2. A few children make noise of rushing air. *Line* 3. Action of driving out foul air. *Line* 4. Sing smilingly, head erect, chest thrown out. *Chorus, line* 1. Point forwards. *Line* 2. Nod approvingly. *Verse II, line* 1. Imitate the action of drinking by raising the loosely clenched right hand to the mouth. *Line* 2. Wave right hand ; open, palm downward, with a horizontal, " spreading " movement. *Lines* 3 *and* 4. Peer about to right and left, and repeat the action to the close of the verse. *Verse III, line* 1. Express hatred by " pushing-away " motion with hands. *Line* 2. Raise both hands to stimulate growing plants, shake heads sadly. *Line* 3. Motion of turning up soil with spade. *Line* 4. Raise hands towards sky, and bring them down with sweep towards ground. *Verse IV, line* 1. Point to children who have been " told off " to represent plants. *Line* 2, as line 4, Verse III. *Lines* 3 *and* 4. Draw forefinger round oval of face, then stand limp and dejected.

# (3) THE ASS

## (3) THE ASS


Key F.
mf Quasi confidentially.
Quasi confidentially.
1. "A stu-pid ass!" I hear you say; Yet in the East, far,
mf
far a-way, The ass is oft as white as milk, With coat that shines and looks like silk.

## THE ASS

" A stupid ass ! " I hear you say ;
Yet in the East, far, far away,
The ass is oft as white as milk,
With coat that shines and looks like silk.

Without a word you pass me by
Nor ever heed my longing eye ;
The horse that's standing by, you *pat*,
Nor guess my heart feels sore at that.

Far, far away, and years ago,
A Great One, as perhaps you know,
Upon an ass did proudly ride,
Its baby trotting by its side.

So, when an ass you chance to see,
Just notice its humility ;
And there are signs that will reveal
An ass can *think*, and *love*, and *feel*.

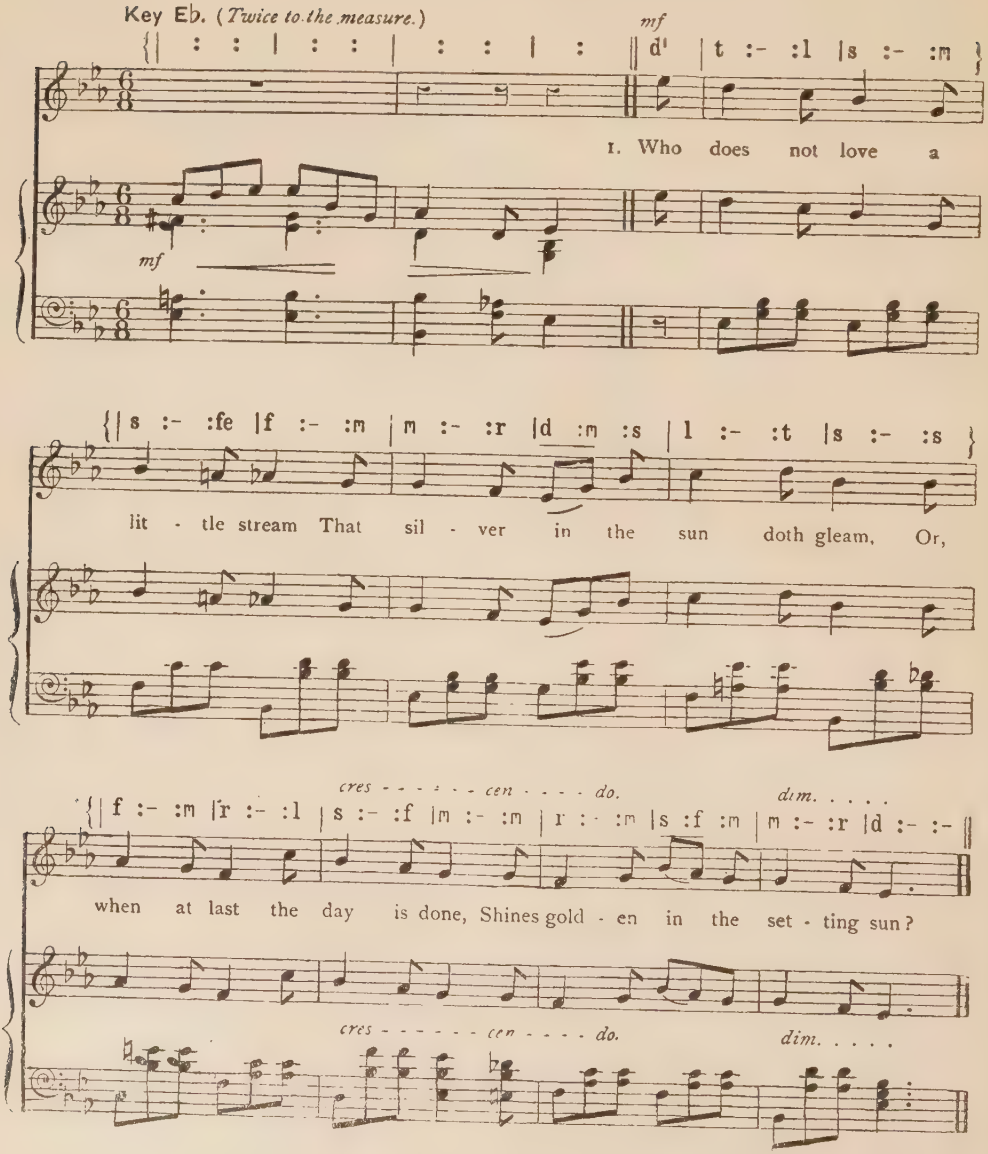
## THE GAME

A medium-sized boy may personate the ass, and a bigger one the horse. The ass stands hanging its head dejectedly, whilst the horse prances around. The selected two may hold in left hand poles surmounted respectively with a picture of a horse and an ass. The " ass " sings the solo, the chorus (if desired) repeating the last two lines of each verse.

*ACTIONS. Verse I, line* 1. Shake heads slowly to emphasize. *Line* 2. Wave right hand to show East. *Lines* 3 *and* 4. Stroke coat fondly. *Verse II, lines* 1 *and* 2. Sing deprecatingly. *Line* 3. Point to horse. *Line* 4. Shake heads sadly. *Verse III, line* 1. Wave right hand in semicircle. *Line* 2. Raise right hand slowly upwards. *Line* 3. Point forward with right forefinger. *Line* 4. A " wee " one runs (short steps) by side of ass. *Verse IV, line* 1. Emphasize by outstretched forefinger. *Line* 2. Hang head. *Lines* 3 *and* 4. Sing *ad lib.*—make short pauses at " think," " love," and " feel."

(4) A STREAM

## (4) A STREAM


Key Eb. (Twice to the measure.)
mf
d' | t :- :l | s :- :m
1. Who does not love a
mf
s :- :fe | f :- :m | m :- :r | d :m :s | l :- :t | s :- :s
lit - tle stream That sil - ver in the sun doth gleam, Or,
cres - - - - - cen - - - - do.
dim. . . . .
f :- :m | r :- :l | s :- :f | m :- :m | r :- :m | s :f :m | m :- :r | d :- :-
when at last the day is done, Shines gold - en in the set - ting sun?
cres - - - - - cen - - - - do.
dim. . . . .

## A STREAM

Who does not love a little stream
That silver in the sun doth gleam,
Or, when at last the day is done,
Shines golden in the setting sun ?

It may be *tiny* at its *source*,
But *grows*, like children do, of course ;
And, as it flows North, East, or South,
It joins the ocean at its *mouth*.

It wears the pebbles smooth and round,
And makes sweet music in the sound ;
While from its lofty watershed
Come streams to lie within its bed.

Boats on its surface often ply,
And fishes leap as if to fly ;
Its rushy banks are often lined
With nodding flowers and trees, you'll find.

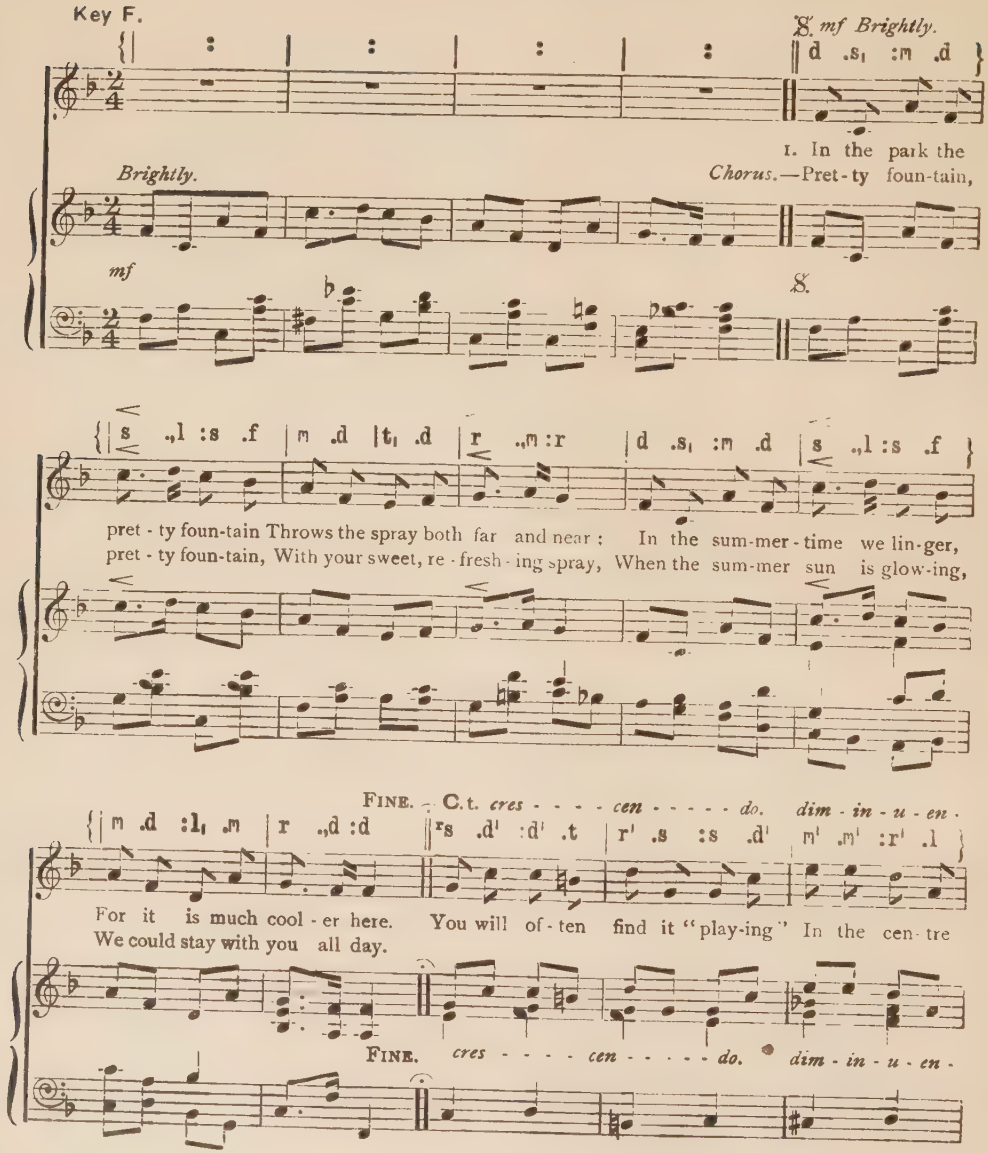
## THE GAME

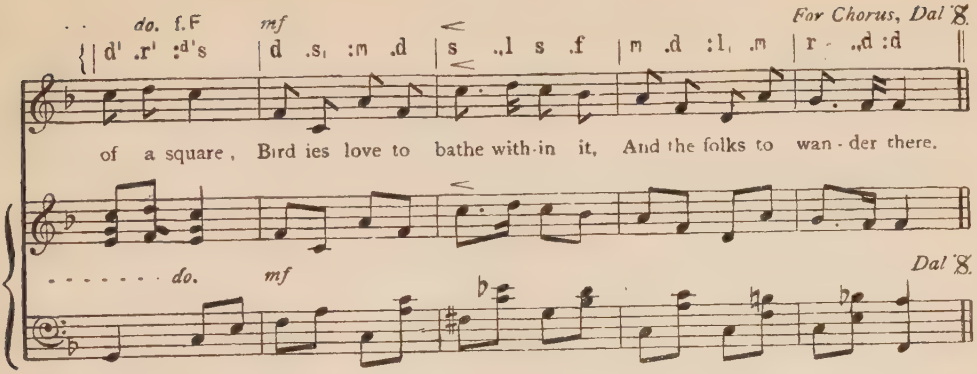
A stream may be sinuously outlined upon the floor. The children personating the river are very tiny, and in Indian file at the source ; in twos a little further on ; and in fours or more at the mouth. A form or two may be placed along course, and on these forms little tributaries stand. A few wee ones may lie in the bed to represent pebbles. Other little ones represent flowers, rushes, and dwarf trees, and may hold either plants or pictures thereof in their hands. Forms overturned, with children seated therein, will represent boats.

*ACTIONS. Verse I, line* 1. Ask inquiringly. *Line* 2. Raise right hand. Describe an arc for the sun. *Line* 3. Indicate arc of setting sun. Point to surface of river. *Verse II, line* 1. Indicate tiny children at source. *Line* 2. Move right forefinger along course of river. *Line* 3. Show in turn these points of the compass. *Line* 4. Point forward. *Verse III, line* 1. " Pebbles " roll over on being pointed to. *Line* 2. They hum with closed lips the consonant " M." *Line* 3. Children descend from watershed. *Line* 4. They join river and lie down within its bed. *Verse IV, line* 1. " Boats " become active, and occupants pretend to row. *Line* 2. Children (fishes) who have been lying flat now leap, descending lightly upon hands and tips of toes. *Lines* 3 *and* 4. On being indicated, flowers, trees, and rushes nod. For entertainments children may hold up the real articles.

# (5) THE FOUNTAIN

## (5) THE FOUNTAIN






## THE FOUNTAIN

In the park the pretty fountain
Throws the spray both far and near ;
In the summer time we linger,
For it is much cooler here.
You will often find it playing
In the centre of a square ;
Birdies love to bathe within it,
And the folks to wander there.

*Chorus*—Pretty fountain, pretty fountain,
With your sweet, refreshing spray,
When the summer sun is glowing,
We could stay with you all day.

In the street we oft see fountains,
But these fountains seldom play ;
They give drink to thirsty cattle
On a hot and dusty day.
Doggie has a place beneath them,
Where he laps the water up ;
And the *children's* fairy fountain
Has a metal drinking cup.

*Chorus.*

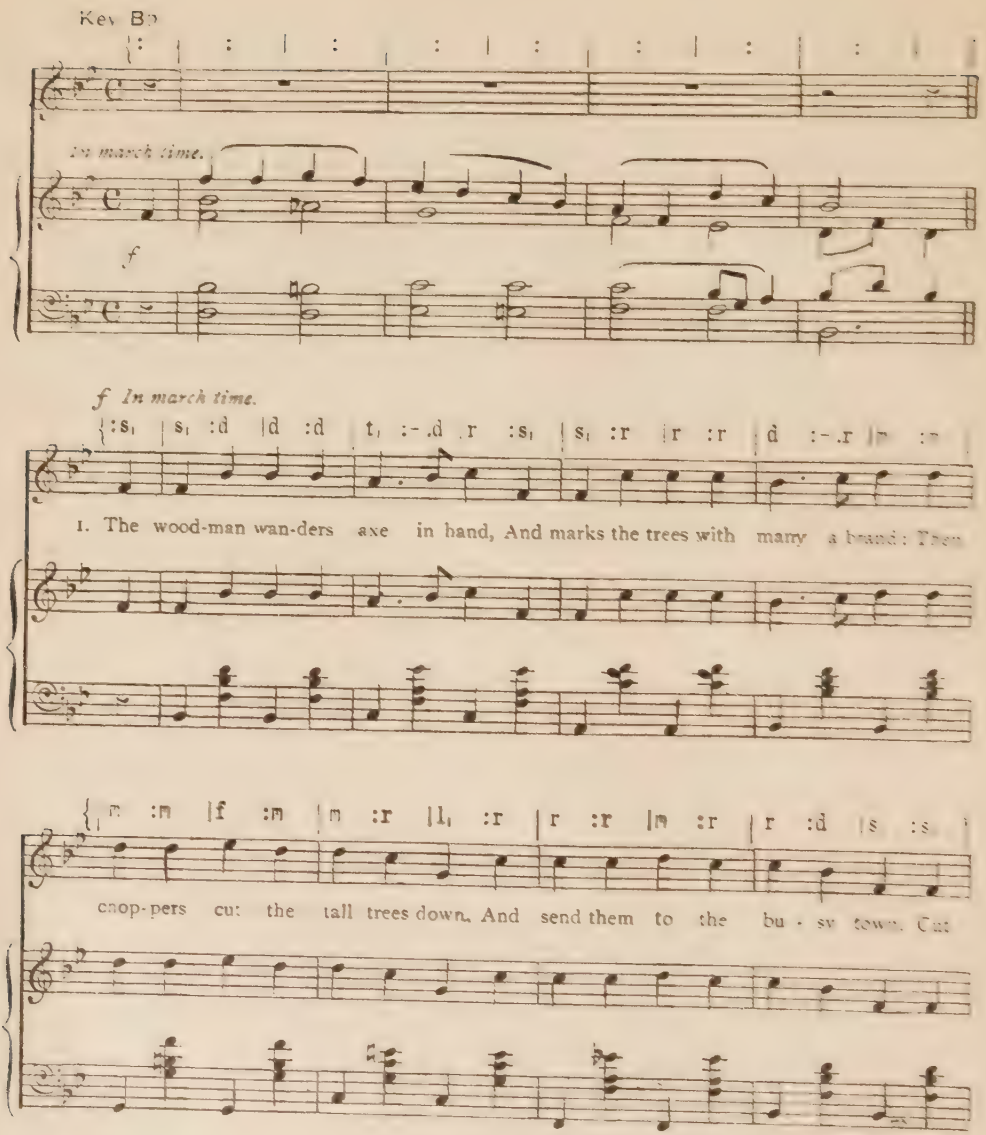
## THE GAME

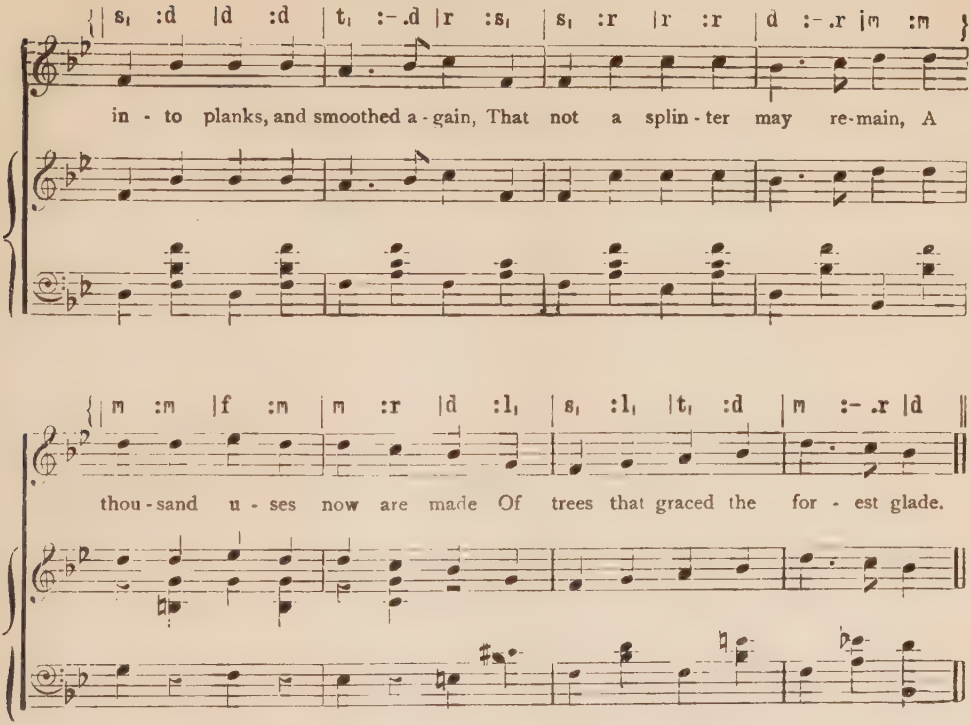
A large ring is formed for a park, and in the middle is a square composed of wee children, a tall boy in the centre personating a fountain. If a small spray can be provided, so much the better. Children stand here and there for clumps of trees; others represent respectively birds, a horse, dog, and cows. If there is plenty of room, the children may form an entrance to the park, holding a cardboard or paper "arch." A soloist (or a few selected voices) sings the verse, the whole class joining in at the chorus, to music of first part of tune.

*ACTIONS. Verse I, line* 1. Indicate park with a sweep of right hand. *Line* 2. Raise right hand, fingers open, and moving briskly; or let a child work the bulb of spray. *Line* 3. Pretend to be overcome with heat, hold head languidly. *Line* 4. Sing with pleased expression. *Lines* 5 *and* 6. Indicate square; fountain begins "playing." *Line* 7. Little birds flutter their wings, as if enjoying their bath, flinging the water over their heads. *Line* 8. Several couples stroll, arm in arm, as if enjoying themselves. *Chorus.* Whilst singing *line* 1 the children wave both hands above heads, swaying a little. *Line* 2. Shake heads as if enjoying "spray." *Line* 3. Point upwards. *Line* 4. Nod heads approvingly. *Verse II, line* 1. Point along line of children forming street. *Line* 2. Shake heads sideways. *Line* 3. Four (or more) children join hands to form a trough. Cows "moo," and go to drink, horses "kick," and do ditto. *Line* 5. Doggie barks, goes down on all fours, and laps under fountain. *Line* 7. A child approaches drinking fountain, apparently presses a button, fills cup and drinks.

# (6) THE WOODMAN

## (6) THE WOODMAN






## THE WOODMAN

The woodman wanders axe in hand,
And marks the trees with many a brand ;
Then choppers cut the tall trees down,
And send them to the busy town.
Cut into planks, and smoothed again,
That not a splinter may remain,
A thousand uses now are made
Of trees that graced the forest glade.

Here is a sapling weak and small
That one day may be straight and tall ;
Whose branches, spreading far and wide,
Will be the forest's hope and pride.
The mighty oak tree, stout and bold,
May live five hundred years, we're told !
Once famous ships of it were planned,
And leather with its bark is tanned.

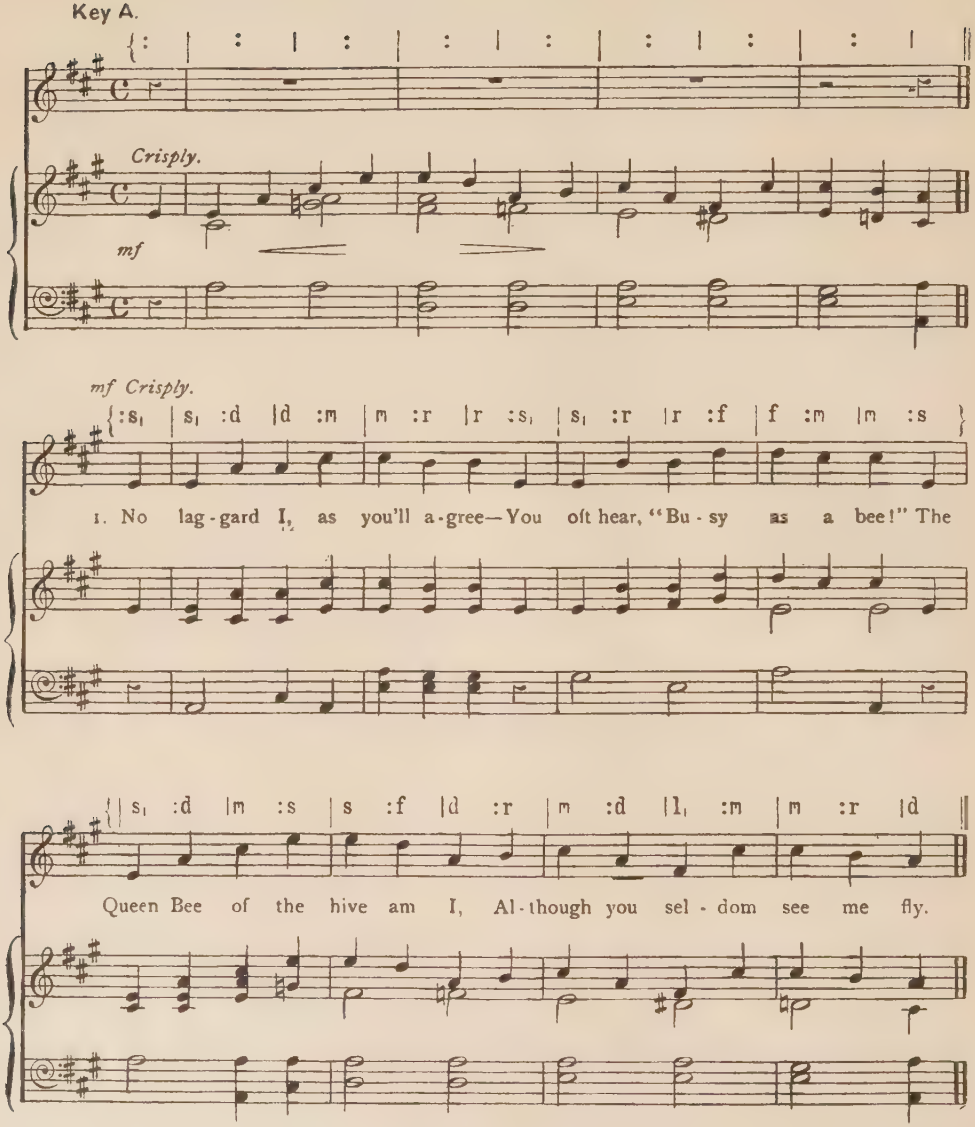
## THE GAME

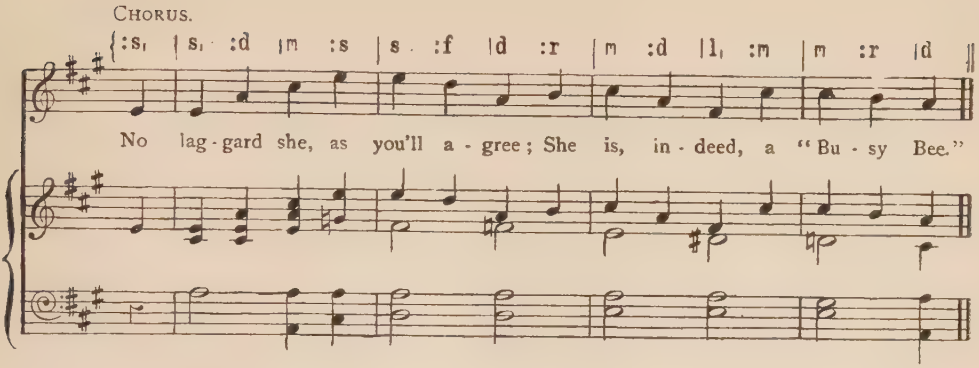
A stout, sturdy boy personates the oak, a tall one the elm, a graceful girl with much hair the ash, and so on.

*ACTIONS. Verse I, lines* 1 *and* 2. The woodman with axe (of cardboard or wood, the head of which is covered with " silver " paper), walks through forest—represented by lines of children " sized "—and, with his axe, marks a cross, shoulder high, upon the " trees." *Line* 3. The " fellers " follow and raze trees to the ground. A couple of children catch each " tree " as it falls, and lay it along the ground. *Lines* 5 *and* 6. Actions of sawing and planing done by class. *Lines* 7 *and* 8. Throw up both hands in puzzled astonishment. Point to the wood, and then indicate where trees formerly stood. *Verse II, line* 1. Indicate a slim youngster. Place a prop against him. *Line* 2. Nod head approvingly. *Lines* 3 *and* 4. Stretch arms to fullest extent. *Line* 5. Point to oak. *Line* 6. Arch eyebrows in astonishment. *Line* 7. Show picture of a ship. *Line* 8. Point to boots : a boy may wear a leather apron.

# (7) THE BEE

## (7) THE BEE


Key A.
Crisply.
mf
mf Crisply.
1. No lag-gard I, as you'll a-gree—You oft hear, "Bu-sy as a bee!" The
Queen Bee of the hive am I, Al-though you sel-dom see me fly.




## THE BEE

No laggard I, as you'll agree—
You oft hear, "Busy as a bee!"
The Queen Bee of the hive am I,
Although you seldom see me fly.

*Chorus*—No laggard she, as you'll agree;
She is, indeed, a "Busy Bee."

At early morn my workers go
To gather nectar, to and fro;
And bees will often make, they say,
A thousand journeys in a day.

*Chorus.*

The pollen their "bee-baskets" hold
Will feed my young, as you've been told;
To many plants my workers give
Their pollen, that the plants may live.

*Chorus.*

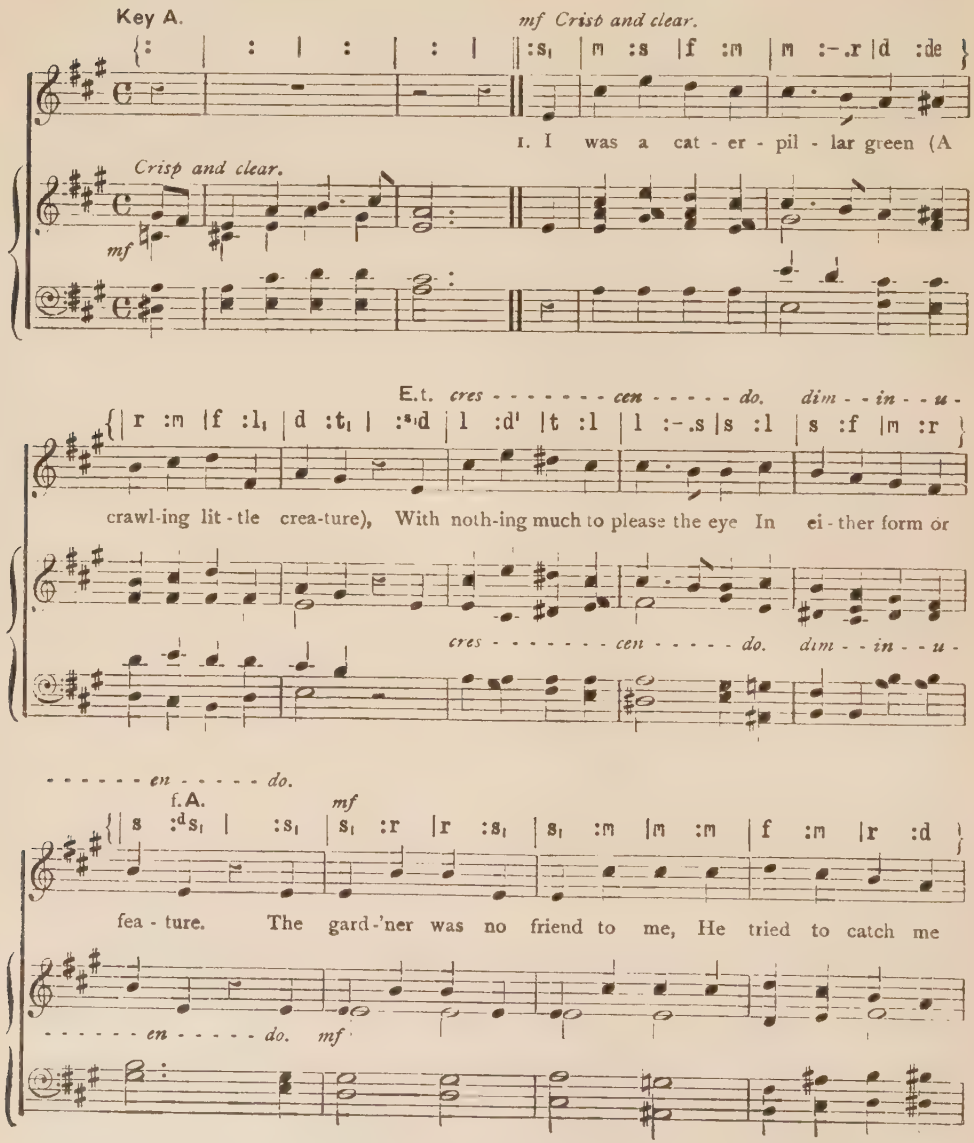
## THE GAME

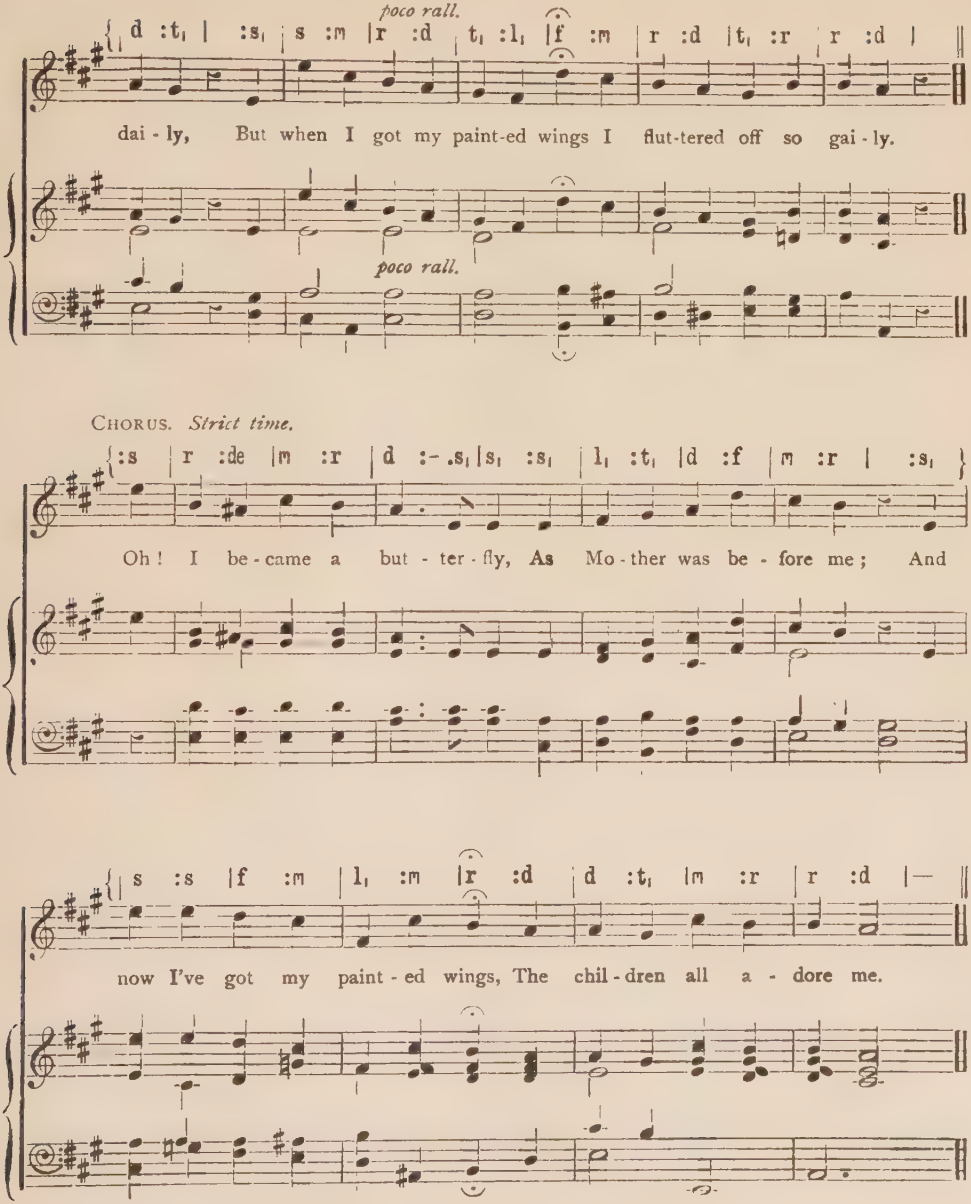
Children form a large ring to represent a garden, while groups of others here and there personate flowers. Two or three small rings represent hives. A fairly tall girl should be chosen for the Queen, some smaller ones for the workers, and a few big boys for the drones. The latter, of course, do not fly about in search of nectar, but the workers visit the flowers, making a low buzzing noise as they do so.

*ACTIONS. Verse I, line* 1. Turn the index finger of right hand inwards towards self ; then stretch out arm gracefully, and point to audience. *Line* 2. Nod and smile. *Line* 3. Sing as if proud of the distinction. *Line* 4. Shake head, imitate action of flying (right hand raised, fingers moving briskly). *Verse II, line* 2. Raise right hand, shade eyes with hand. Look towards East. *Line* 2. Action of pushing proboscis (right forefinger) into flower (curve finger and thumb of left hand to imitate opening of flower). *Line* 4. Raise hands in astonishment. *Verse III, line* 1. Pretend to brush "dust" (pollen) off garments. *Line* 2. Point to wee ones, and nod to emphasize, or point to audience. *Line* 3. Indicate "plants" by sweep of right arm. *Line* 4. "Bees" flit here and there touching first one flower and then another.

# (8) THE CATERPILLAR AND BUTTERFLY

## (8) THE CATERPILLAR AND BUTTERFLY




poco rall.
d :t, | :s, | s :m | r :d | t, :l, | f :m | r :d | t, :r | r :d |
dai - ly, But when I got my paint-ed wings I flut-tered off so gai - ly.
poco rall.
CHORUS. Strict time.
:s | r :de | m :r | d :-.s, | s, :s, | l, :t, | d :f | m :r | :s, |
Oh! I be - came a but - ter - fly, As Mo - ther was be - fore me; And
s :s | f :m | l, :m | r :d | d :t, | m :r | r :d |—
now I've got my paint - ed wings, The chil - dren all a - dore me.

## THE CATERPILLAR AND BUTTERFLY

I was a caterpillar green
(A crawling little creature),
With nothing much to please the eye
In either form or feature.
The gard'ner was no friend to me,
He tried to catch me daily ;
But, when I got my painted wings,
I fluttered off so gaily.

*Chorus*—Oh ! I became a butterfly,
As Mother was before me ;
And now I've got my painted wings,
The children all adore me.

One day upon a cabbage leaf
Some tiny eggs lay basking,
My brothers, and my sisters, too,
For sunshine all were asking.
They crawl'd out and began to eat,
(Nor ever thought of stopping)
Until the leaves where we had been
To pieces all were dropping.

*Chorus.*

My skin became so very tight
That soon it burst asunder.
I had another hearty meal
And then, oh, what a wonder !
I spun myself a silken house,
Then had a fit of sleeping ;
And, when I woke, a famished thing
Out of my house came creeping.

*Chorus.*

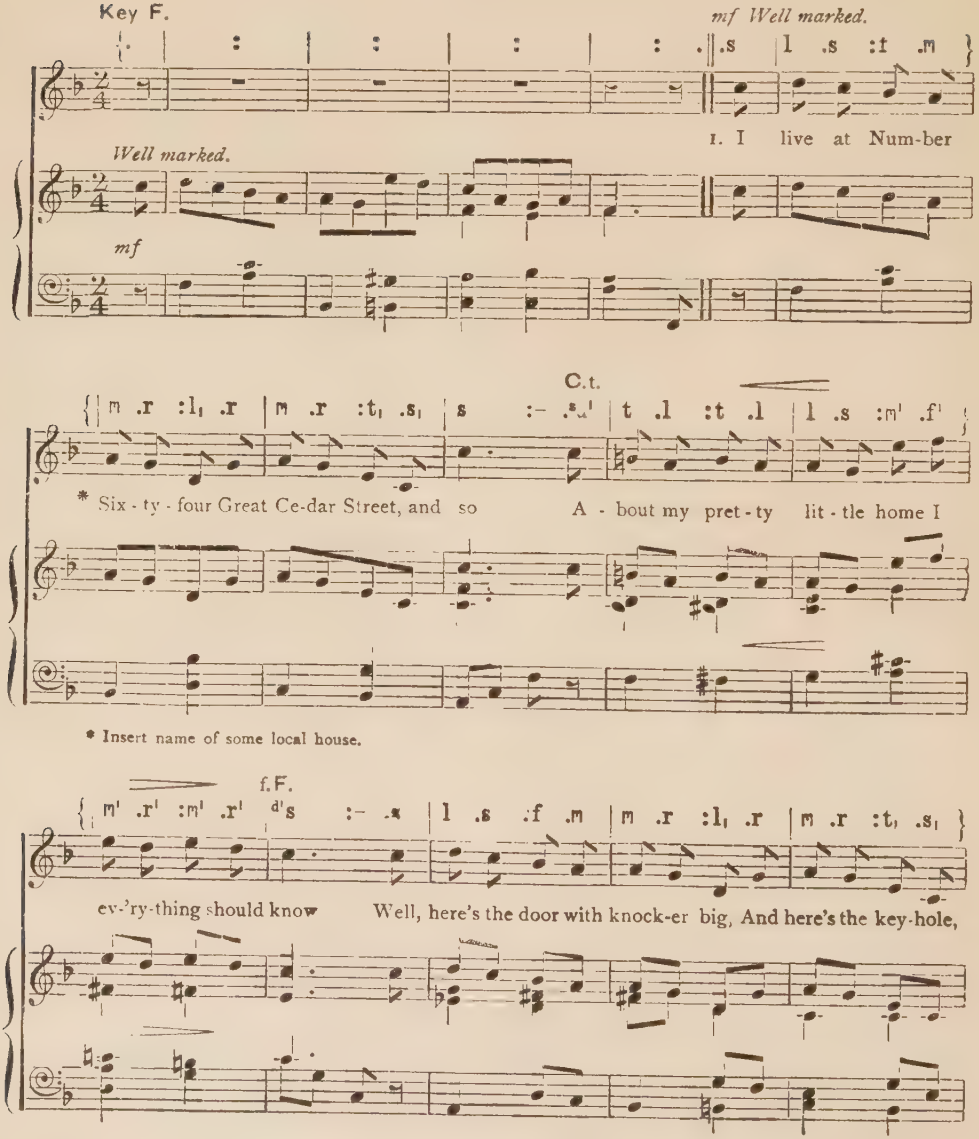
## THE GAME

One or more circles are formed, and a huge leaf is chalked inside, on which caterpillars lie curled up. (Large leaves of green paper are better, but not obligatory.) A child, wearing a pointed star crown of bright yellow, personates the Sun, and she steps forward and bends over the eggs, which, after a little while, begin to move and " hatch " out.

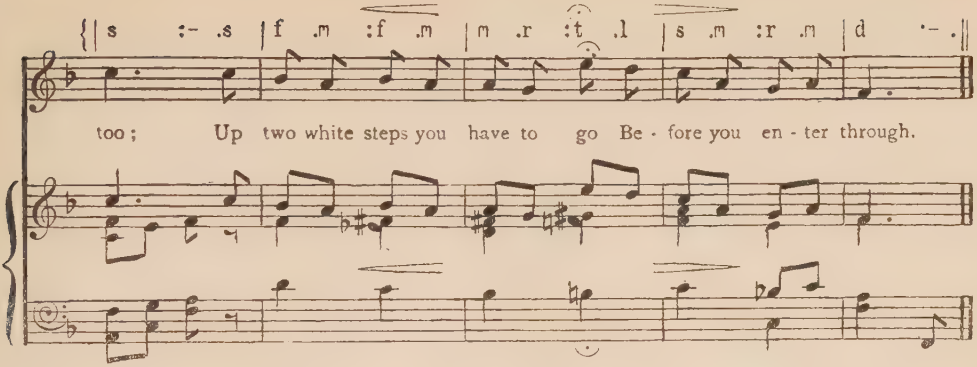
*ACTIONS. Verse I, line* 1. Turn right hand inwards towards self. *Line* 2. Lean forward, wriggle. *Line* 3. Shake head slowly. *Line* 4. Smooth body with right hand, touch face. *Line* 5. Shake forefinger warningly. *Line* 6. Stoop down, peer about as if in search of insects. *Line* 7. Sing *ad lib. Line* 8. Nod head perkily. *Chorus.* (Actions by all.) *Line* 1. As Verse I, line 1. *Line* 2. Nod heads. *Line* 3. Raise hands appealingly. *Verse II, line* 5. Point to caterpillars, which begin to move. *Line* 6. Caterpillars eat ravenously. *Line* 7. A leaf perforated with many holes is lifted up and shown. *Verse III, line* 1. " Swell " out. *Line* 2. Throw arms wide apart. *Line* 3. As line 1. *Line* 4. Raise hands as if astonished. *Line* 5. Move right hand over left to imitate spinning of cocoon. *Line* 6. Lean head on left arm as if tired and sleepy. *Line* 7. Wake with a start. *Line* 8. Move slowly forward.

# (9) MY HOME

## (9) MY HOME




* Insert name of some local house.




## MY HOME

I live at Number Sixty-four
Great Cedar Street, and so
About my pretty little home
I ev'rything should know.
Well, here's the door with knocker big,
And here's the keyhole, too ;
Up two white steps you have to go
Before you enter through.

This is the hall so small and neat,
The stairs are further on ;
And here's a little window seat
That you may sit upon.
*This* is our little sitting-room,
And *this* the parlour sweet ;
The pantry here, the wash-house there,
Both kept so clean and neat.

Now, if you mount the staircase wide,
Three bedrooms you will see ;
The first one you may step inside,
For it belongs to me.
This is the spare one where we lodge
The folks who come to stay ;
And, as I've shown you through the house,
I bid you now " Good Day."

*From " The Schoolmistress."*

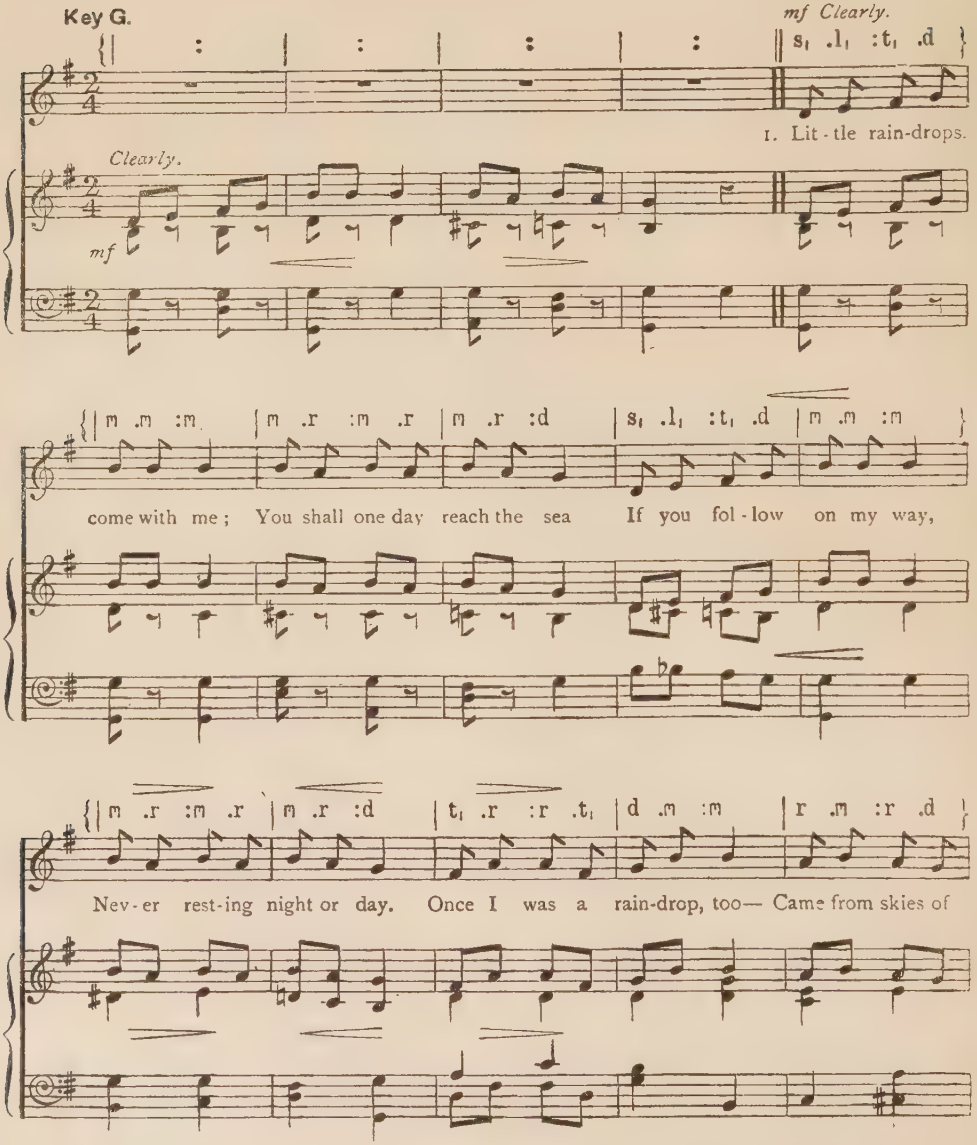
## THE GAME

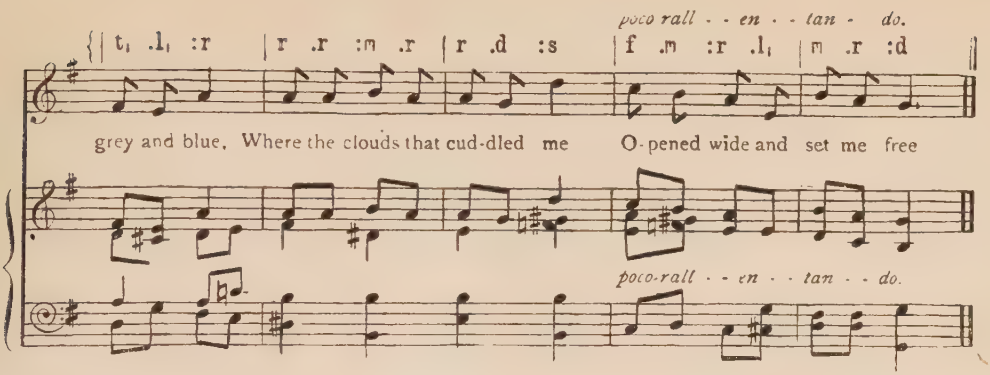
The children form a very large square for the house, and two rows of them represent the hall (with a seat for window bench). Beyond the hall, another double row represents the stairs. A small square to left represents the sitting-room, and one on the right the parlour ; two others may respectively represent the pantry and wash-house. It will add to the zest of the game if a child with a knocker fixed on his back stands at the door of the house. One or more selected voices take the solo.

*ACTIONS. Verse I, lines* 1 *and* 2. Point to self and then to house. Any well-known address may be substituted for Great Cedar Street. *Lines* 3 *and* 4. Hold out right hand, turn it inwards towards self. *Line* 5. Indicate " door " and " keyhole " ; the latter, a big, white paper imitation fastened on a boy's back. Use knocker. *Line* 7. Show steps chalked on the floor. *Line* 8. Wave hand towards hall. Boy stands aside. *Verse II, line* 1. Walk along hall, pretend to show visitors therein. *Line* 2. Point forwards. *Line* 3. Take a half turn to the right, and indicate window seat. *Line* 4. Visitor takes seat. *Line* 5. Push one child aside, i.e. push open the door of the sitting-room. *Line* 6. Ditto to parlour. *Line* 7. Show pantry and wash-house respectively ; a little furniture may be contained in one, and washing utensils in the other. *Line* 8. Peer downwards ; nod head as if satisfied. *Verse III, line* 1. Action of mounting stairs. *Line* 2. Tick off on fingers. *Line* 3. Hold up right forefinger. *Line* 4. Turn right hand inwards to indicate self. *Line* 5. Wave right hand towards " bedroom." *Line* 6. Ditto, with left hand. *Line* 7. Turn round and prepare to return. *Line* 8. Action of shaking hands and saying " Good Day."

# (10) THE RAINDROPS AND THE RIVER

## (10) THE RAINDROPS AND THE RIVER






## THE RAINDROPS AND THE RIVER

Little raindrops, come with me ;
You shall some day reach the sea
If you follow on my way,
Never resting night or day.
Once I was a raindrop, too,
Came from skies of grey and blue,
Where the clouds that cuddled me
Opened wide and set me free.

Down I fell upon the earth,
Gave a little flower its birth,
Joined a little sparkling stream,
Wandered on thro' pastures green.
Always singing as I go,
Sometimes fast and sometimes slow ;
Sometimes falling from a height,
I make quite a pretty sight.

Twisting, turning on my way,
Like a little child at play ;
Sparkling in the sunshine bright,
Rushing on with all my might
(Little fishes—silver-grey—
In my waters swim and play) ;
Past the smiling fields I glide
Till at last I join the tide.

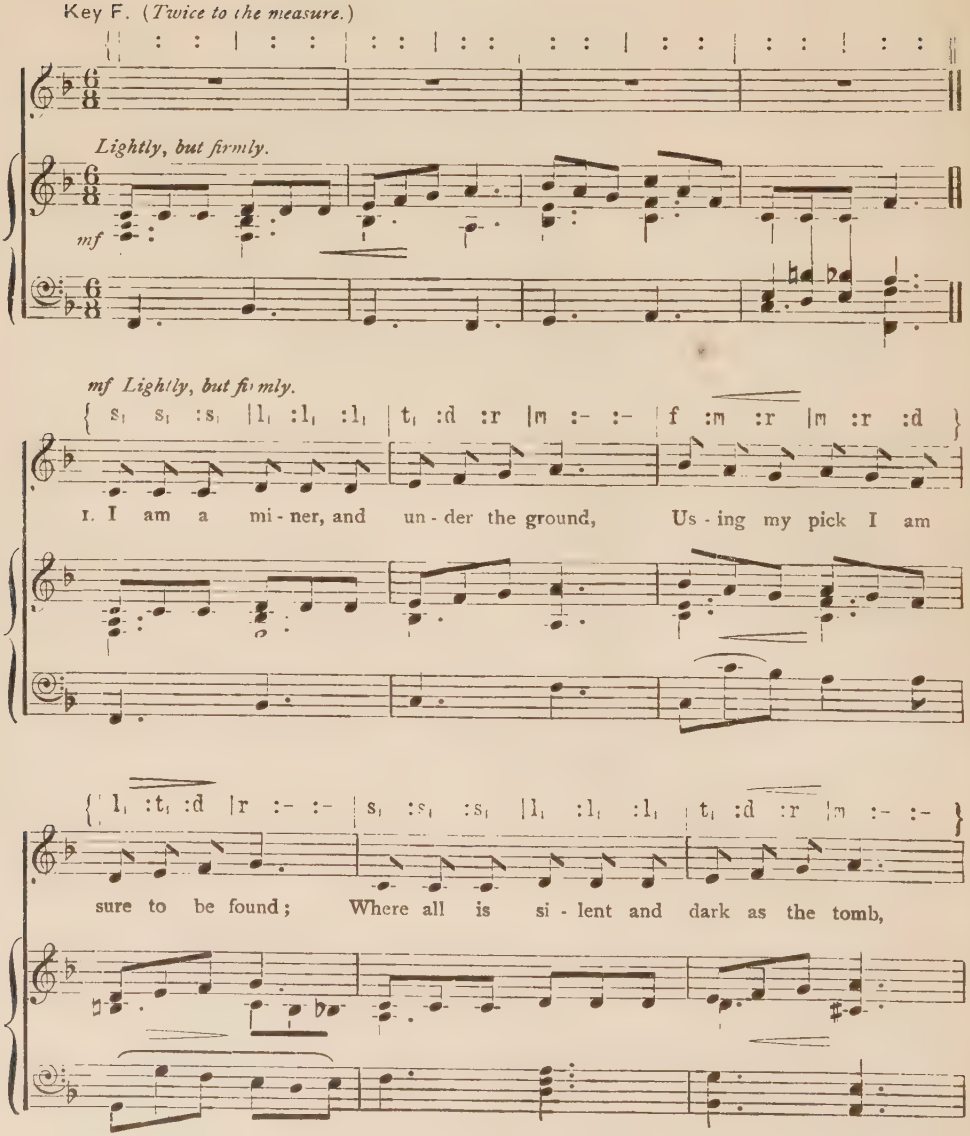
## THE GAME

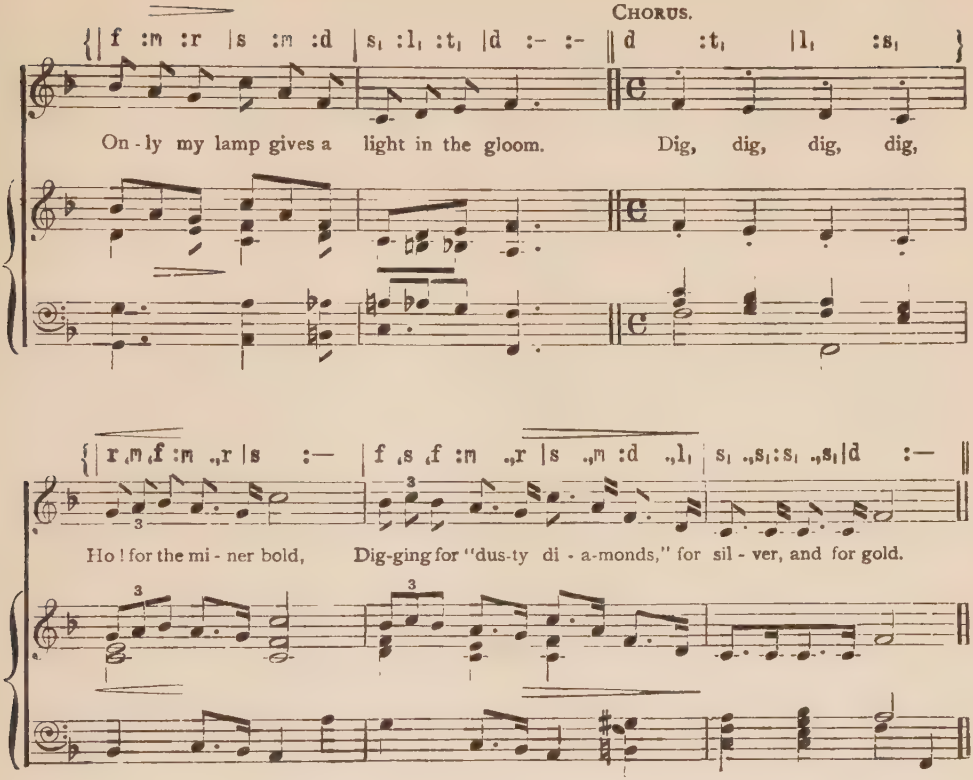
A number of little children form a semicircle, the soloist being either at the head, or in the centre. She bears a star upon her wand or her forehead. One child personates a flower, others the stream. The " tide " or ocean is to be chalked out upon the floor.

*ACTIONS. Verse I, line* 1. Beckon toward raindrops, who turn towards soloist. *Line* 2. Point right forefinger in direction of ocean. *Line* 3. Beckon slowly. *Line* 4. Shake head slowly. *Line* 5. Sing *ad lib. Line* 6. Point and gaze upwards. *Line* 7. Spread hands out to denote cloud ; action of " cuddling " to breast. *Line* 8. Separate hands, and let them sink downwards. *Verse II, line* 1. Gaze upon ground. *Line* 2. A little flower steps forward from the line. *Line* 3. The children personating the stream detach themselves from main body and form a line behind soloist. *Line* 4. Soloist commences to walk slowly, followed by raindrops, who hum softly. *Line* 6. A few quick steps to right, followed by a few slow ones to left. *Line* 7. Raise right hands, then let them fall slowly to ground, waving fingers in imitation of " cascade." *Line* 8. Smile, nod heads. *Verse III, line* 1. Soloist twists and turns, followed by raindrops. *Line* 2. Stoop slightly as if scanning child on floor. *Line* 4. Turn quickly to right. *Line* 5. Gaze downwards ; point to imaginary fishes. *Line* 6. Action with right hand—held horizontally—of fishes swimming. *Line* 7. Indicate fields on either side by sweeping motion of both hands. *Line* 8. All advance towards ocean.

# (11) MINES AND MINERS

## (11) MINES AND MINERS






## MINES AND MINERS

I am a miner, and, under the ground,
Using my pick I am sure to be found ;
Where all is silent and dark as the tomb,
Only my lamp gives a light in the gloom.

*Chorus*—Dig, dig, dig, dig,
Ho ! for the miner bold,
Digging for " dusty diamonds,"
For silver, and for gold.

But for the miner no iron there'd be ;
Pots, pans, and kettles you never would see ;
Stones that shine brightly would ne'er see the light,
Much would be wanting that gives us delight.

*Chorus.*

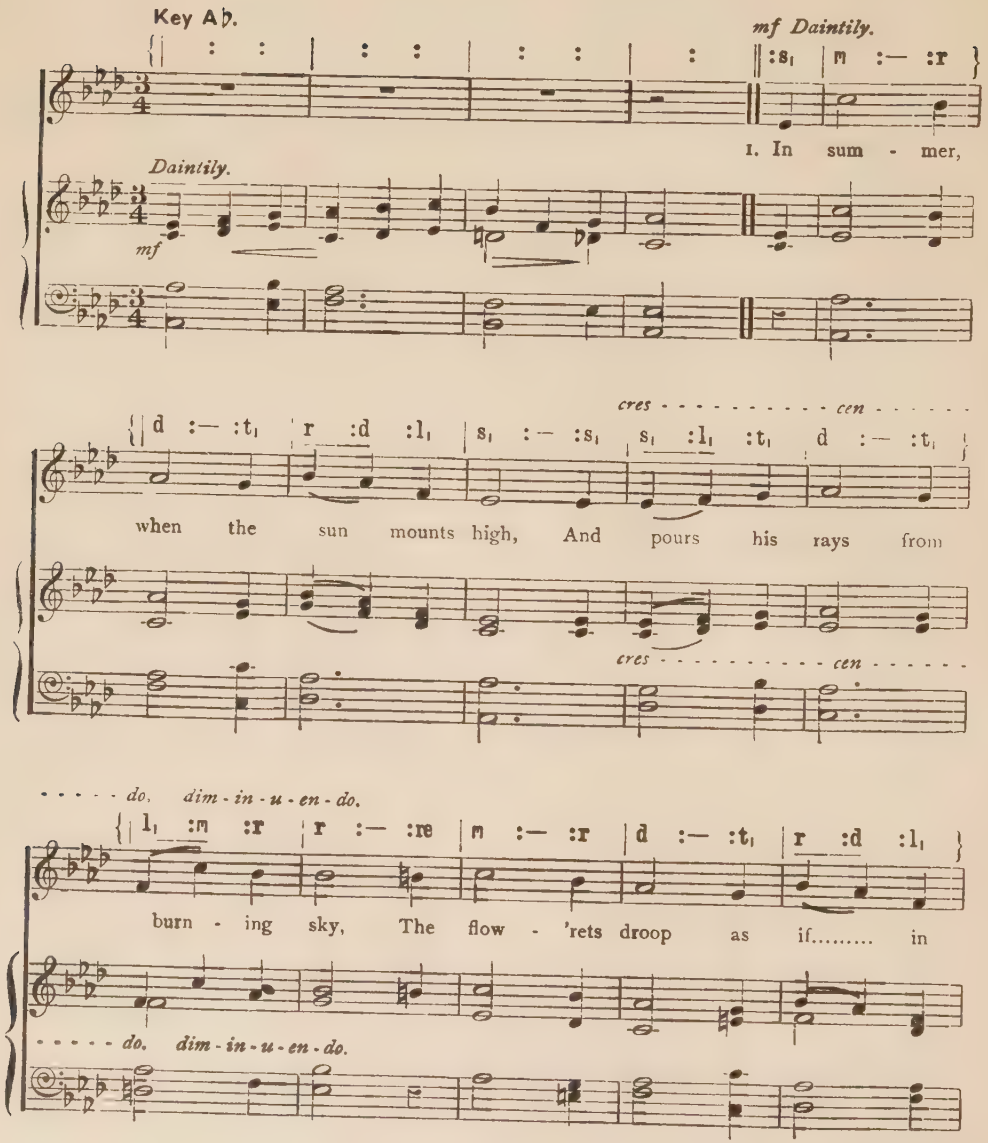
## THE GAME

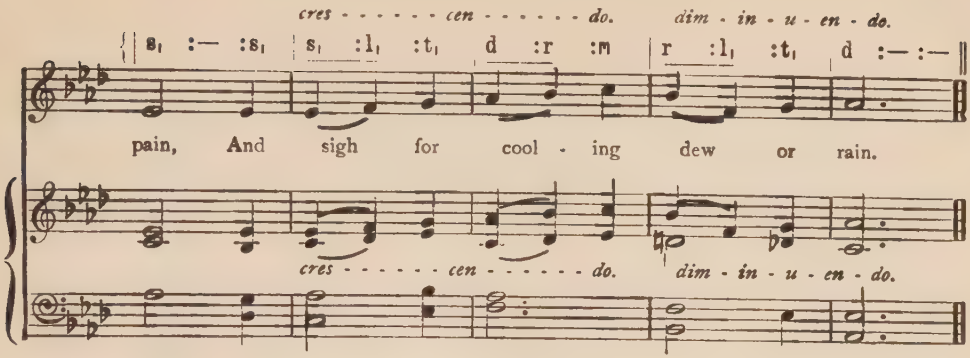
The children stand in two narrow parallel lines to represent the passage to the workings, while, a little farther on, the passage should widen out into a " bay." The miners walk along the passage, and, coming to the bay, put down their tools (toy picks and shovels made of laths and sticks with wooden or cardboard ends shaped to represent picks or shovels). They take off their coats and vests, and roll up their sleeves. One or two lie down on their sides, and pretend to pick under the wall, or seam, of coal. A little soot rubbed on the hands and faces will add realism to the game for entertainment purposes. If a miner's lamp can be secured, it should be placed in an elevated position. The verse part may, if desired, be sung by one or more selected voices, all joining in the chorus.

*ACTIONS. Verse I, line* 1. Point to self, and then downwards. *Line* 2. Tap two or three times with pick. *Line* 3. Fingers on lips at " silent." Cover eyes with hand at " dark as the tomb." *Line* 4. Point to lamp, uncover eyes. *Chorus.* All emphasize, " Dig, dig, dig, dig," with outstretched forefinger, leaning forwards. Miners strike picks to rhyme. *Line* 2. At " Ho ! for the miner bold " stand erect and wave finger of outstretched right arm round head. *Line* 3. Bend forward, shade eyes with right hand. *Verse II, line* 1. Point to miners, shake head. *Line* 2. To be sung *ad lib.*, ticking off " pots, pans, and kettles " upon fingers. *Line* 3. Raise left hand, gaze at imaginary ring. *Line* 4. Nod head approvingly.

# (12) THE LILY

## (12) THE LILY


Key A♭.
mf Daintily.
:s, | m :— :r
1. In sum - mer,
Daintily.
mf
cres - - - - - - - - - - cen - - - - -
d :— :t, | r :d :l, | s, :— :s, | s, :l, :t, | d :— :t,
when the sun mounts high, And pours his rays from
cres - - - - - - - - - - cen - - - - -
- - - - - do. dim - in - u - en - do.
l, :m :r | r :— :re | m :— :r | d :— :t, | r :d :l,
burn - ing sky, The flow - 'rets droop as if..... in
- - - - - do. dim - in - u - en - do.




[*A pretty effect is created if the children (or a section of class) hum with closed lips the last eight bars of the tune, or if desired, the whole of it.*]

## THE LILY

In summer, when the sun mounts high,
And pours his rays from burning sky,
The flow'rets droop as if in pain,
And sigh for cooling dew or rain.

Beside the rocks, or by the stream,
We see the golden lilies gleam ;
By dew, or mist, or sunshine fed,
Each lily lifts her drooping head.

The lily raises high her cup,
And gentle raindrops fill it up ;
Now sweeter throws the lily fair,
Her lovely perfume on the air.

Upon the lily, pure and white,
The dewdrops gleam like diamonds bright,
She seems to whisper on the air—
" My child, like me, be pure and fair."

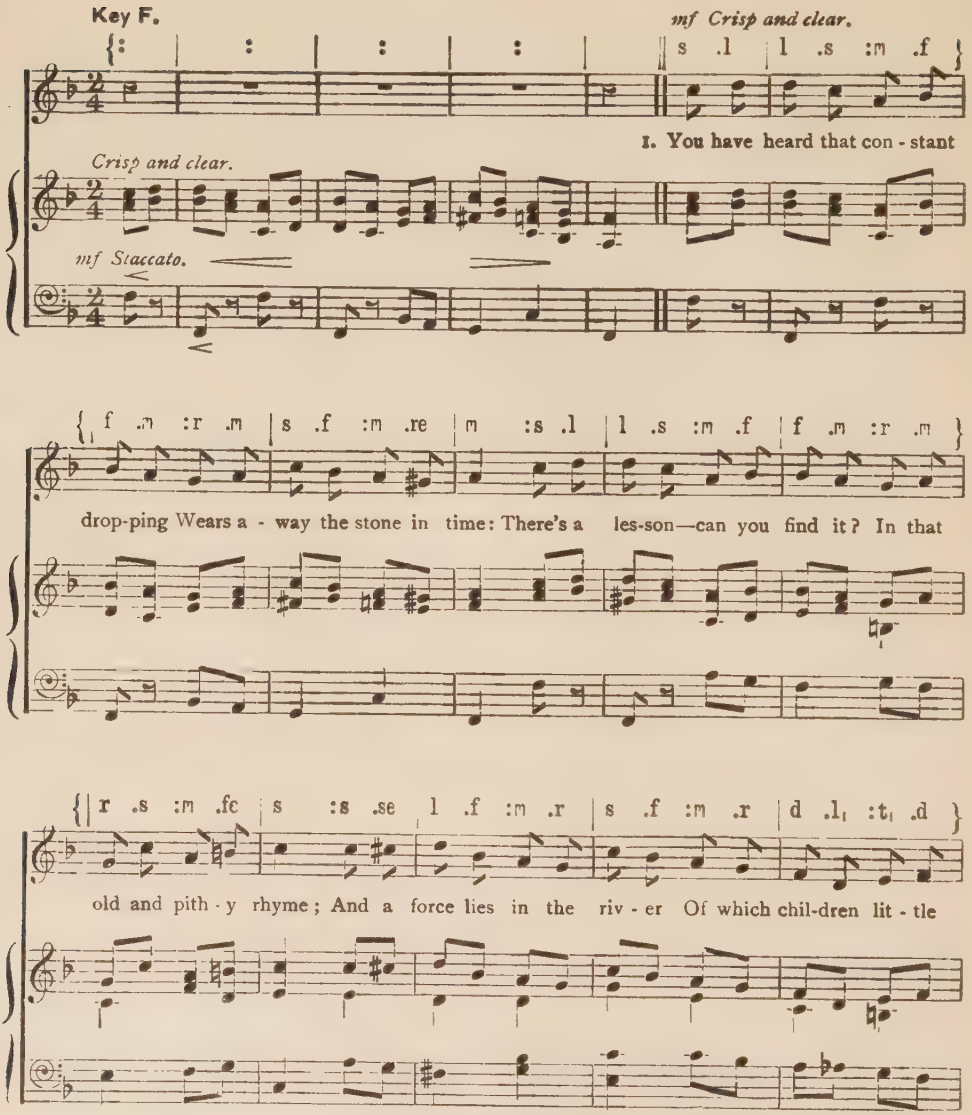
## THE GAME

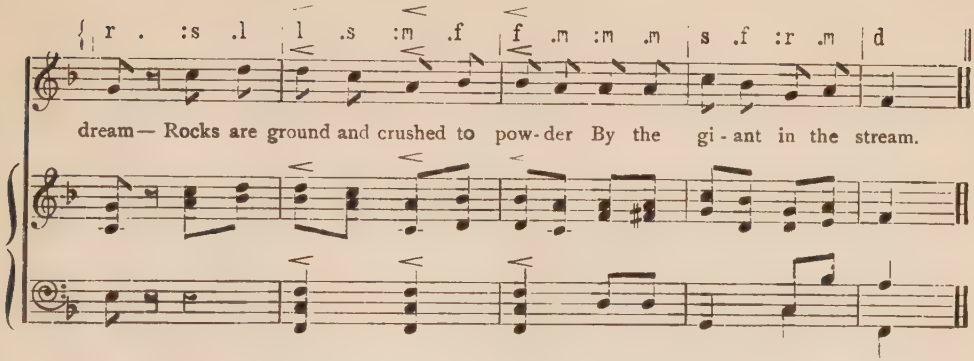
Some children recline on their sides with chin on hand, others sit to represent rocks. A space is left between each pair, through which the little ones chosen to personate the stream meander. A child may take the part of a dog, and, creeping on all fours, bark. Several children, wearing white caps of linen or tissue paper, may act as lilies, and line the stream or nestle amidst rocks. A child with bright yellow crown of cardboard or tissue paper should represent the sun ; others, draped in dark cloaks or clothes, stimulate dew or mist. The song may be sung as a solo by selected voices.

*ACTIONS. Verse I, line* 1. Summer gradually lifts up a disc of yellow fastened to a stick ; or Sun rises from a sitting posture. *Line* 2. Point upwards. *Line* 3. Flowers gradually droop their heads, or sink into a sitting posture. *Line* 4. All sigh. *Verse II, line* 1. Indicate with forefinger. *Line* 2. Ditto, the lilies. *Line* 3. Indicate characters representing dew and mist. Half-turn towards them. *Line* 4. Raise heads gradually, assuming expression of relief and thankfulness. *Verse III, line* 1. Place hands together, palm upwards, and curve to represent drinking cup ; raise hands above head. *Line* 2. A few of the smallest ones " pitter patter " to imitate raindrops. *Lines* 3 *and* 4. Turn heads slowly from side to side. Action of smelling. *Verse IV, line* 1. Several of the " lilies " secretly place discs of " silver " paper on heads, arms, or bodies to represent dewdrops. Others walk about and admire them. The soloist whispers to several members, whilst the " chorus " takes up the refrain. N.B.—If at all practicable, one or more lilies should be borne in the hands of the characters. The game (it is scarcely necessary to add) calls for gentleness in its representation.

# (13) THE LESSON OF THE RAIN

## (13) THE LESSON OF THE RAIN






## THE LESSON OF THE RAIN

You have heard that constant dropping
  Wears away the stone in time:
There's a lesson (can you find it?)
  In that old and pithy rhyme;
And a force lies in the river,
  Of which children little dream—
Rocks are ground and crushed to powder,
  By the giant in the stream.

He it is who carves the valleys
  Out between the shelt'ring hills,
And it is the load he carries
  That the river's mouth oft fills.
You have learned, my little children
  (And of that you should feel proud),
There are many mighty giants
  In yon slowly-moving cloud.

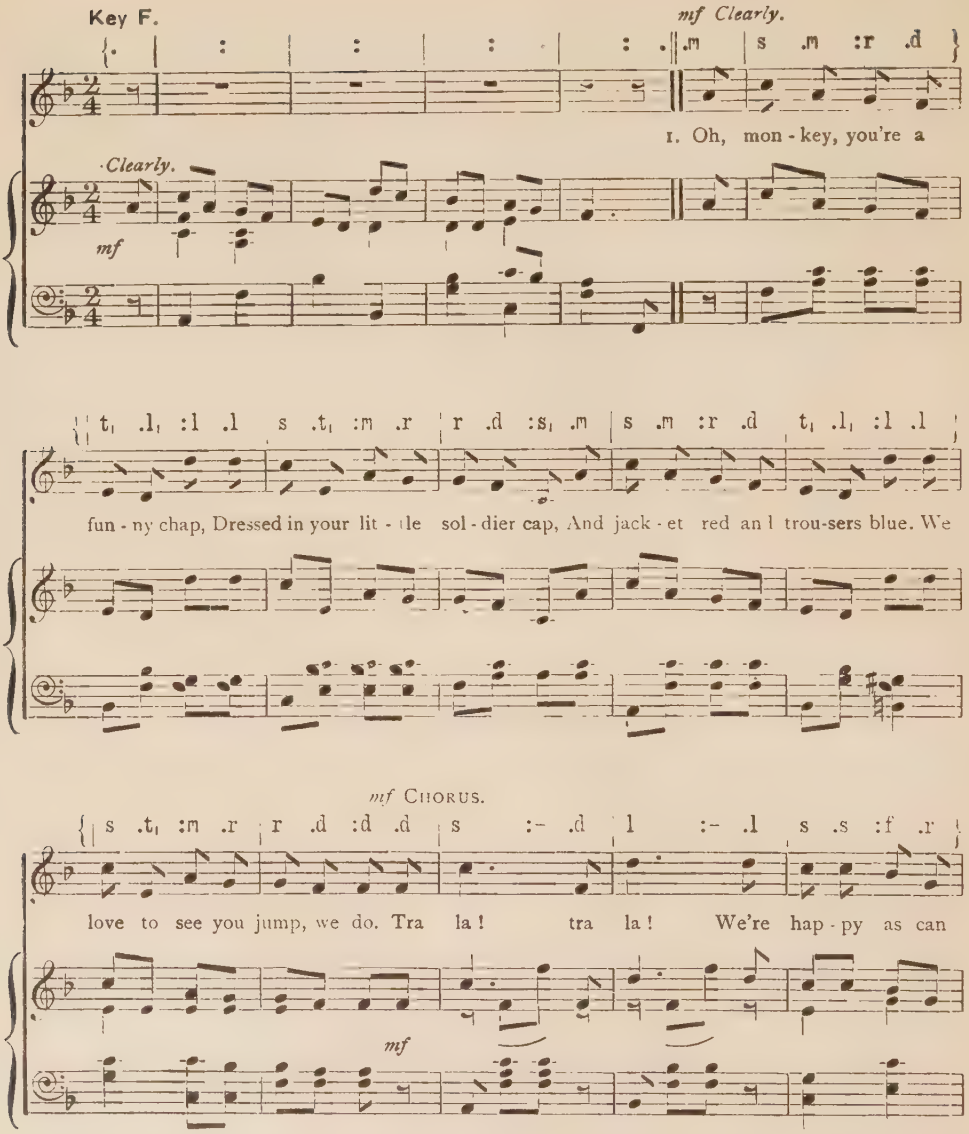
## THE GAME

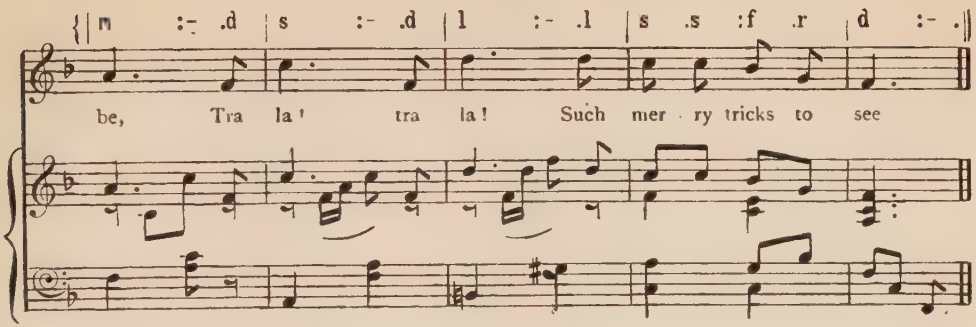
The class is arranged to form a ring, and then various children form "ones," "twos," and "threes." Some form a winding river. The soloist may act as *teacher*, and (for entertainment purposes) be attired in college cap, gown, and spectacles.

*ACTIONS. Verse I, line* 1. Emphasize with uplifted forefinger. *Line* 2. Shake head sagaciously. *Line* 3. Sing confidentially, arch eyebrows inquiringly. *Line* 5. Indicate river by sweep of right hand, index finger pointing downward. *Line* 6. Shake head slowly from side to side. *Line* 7. Strike left fist upon right palm to emphasize "crushed to powder." *Line* 8. As line 5. *Verse II, line* 1. Form arc with right forefinger as if "scooping" out earth. *Line* 2. Hold hands parallel to each other to show sheltering hills. *Line* 2. Point along river to source. *Line* 3. A child may lie down to personate "choking up" of river mouth. *Line* 4. Take in the whole of class in one comprehensive sweep. *Line* 5. Nod approvingly, smile, sing rather slower. *Lines* 7 *and* 8. Point upwards to sky, then trace progress of imaginary cloud. Tick off number of giants on fingers of both hands.

# (14) THE MONKEY

## (14) THE MONKEY






## THE MONKEY

Oh, monkey, you're a funny chap,
Dressed in your little soldier cap,
And jacket red, and trousers blue.
We love to see you jump, *we do*.

*Chorus*—Tra la ! tra la !
We're happy as can be,
Tra la ! tra la !
Such merry tricks to see.

You've hairy *body*, cunning *eyes*,
And *arms* whose length will cause surprise ;
You've *hands* enough, and some to spare,
For you have *four*, I do declare.

Tra la, etc.

'Tis strange that (as the wise men state)
Whate'er you see you *imitate*,
But after all you're not to blame,
For lots of grown-ups do the same.

Tra la, etc.

## THE GAME

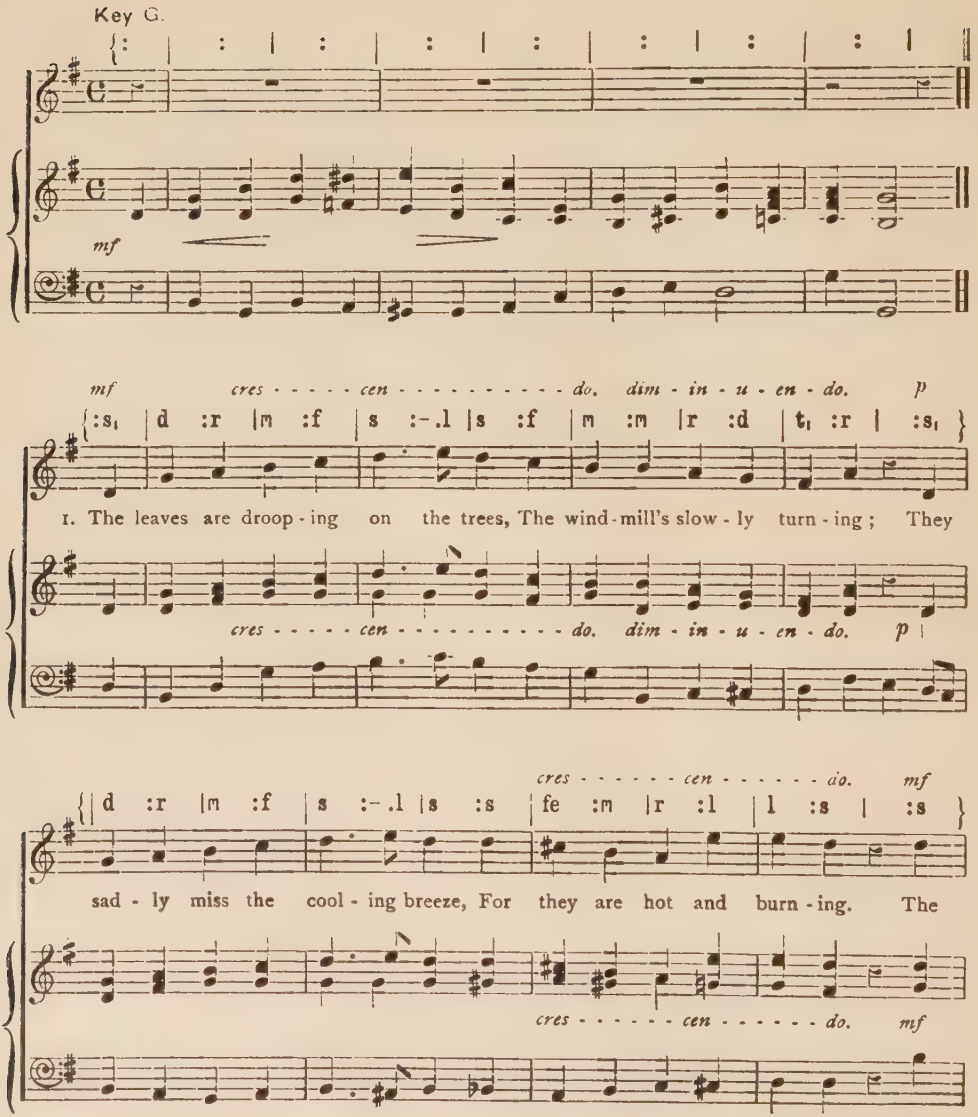
A " wee " one is placed upon the table to personate the monkey, dressed or not for the part. The children should throw as much enthusiasm as possible into the game. For entertainments, a toy organ (made of cardboard, with a lath or pole as support) and a toy monkey may be provided. The monkey may be made to jump by means of an elastic band, or an endless ball of string ; or a boy, dressed as an Italian, may play a toy melodeon. Some of the class may be dressed in variously coloured tissue-paper jackets, and wear fatigue caps.

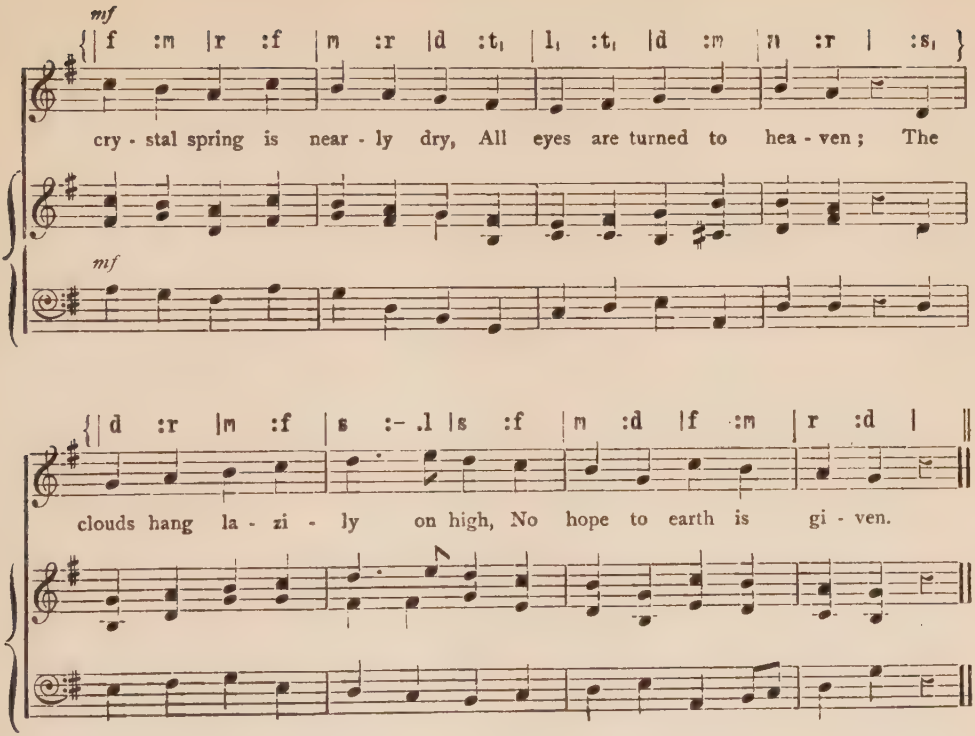
*ACTIONS.* During the Chorus the monkey should caper about as extravagantly as possible. *Verse I, line* 1. Point to monkey, lean towards it. *Line* 2. Place hats sideways on heads. *Line* 3. Touch breast of coat and legs of trousers with each hand alternately. *Line* 4. Clap hands gleefully. *Verse II, line* 1. Rub hands over neck and body. Shut eyes almost entirely, peering through slits thus formed. *Line* 2. Slightly " duck " down, hang arms straight down. *Line* 3. Turn hands alternately palm and back upwards. *Line* 4. Hold up four fingers, and nod to emphasize. *Verse III, line* 1. Sing with wrinkled brow and puzzled expression. *Line* 2. Children perform various antics, which monkey violently imitates. *Line* 3. Shake heads, right hands outstretched deprecatingly. *Line* 4. Nod heads sagaciously.

N.B.—If desired, the Chorus, " Tra la, etc.," may be repeated ; the first time softly, and the second loudly, or vice versa.

# (15) TREES AND STORMS

## (15) TREES AND STORMS






## TREES AND STORMS

The leaves are drooping on the trees,
The windmill's slowly turning;
They sadly miss the cooling breeze,
For they are hot and burning.
The crystal spring is nearly dry,
All eyes are turned to heaven;
The clouds hang lazily on high,
No hope to earth is given.

But see, the lightning flashes bright,
And rends the heavens asunder ;
How dazzling to the eye the sight,
How dreadful is the thunder !
A storm breaks o'er the dusty land,
The tempest loud is roaring ;
Within the shelter we must stand
Till it has finished pouring !

## THE GAME

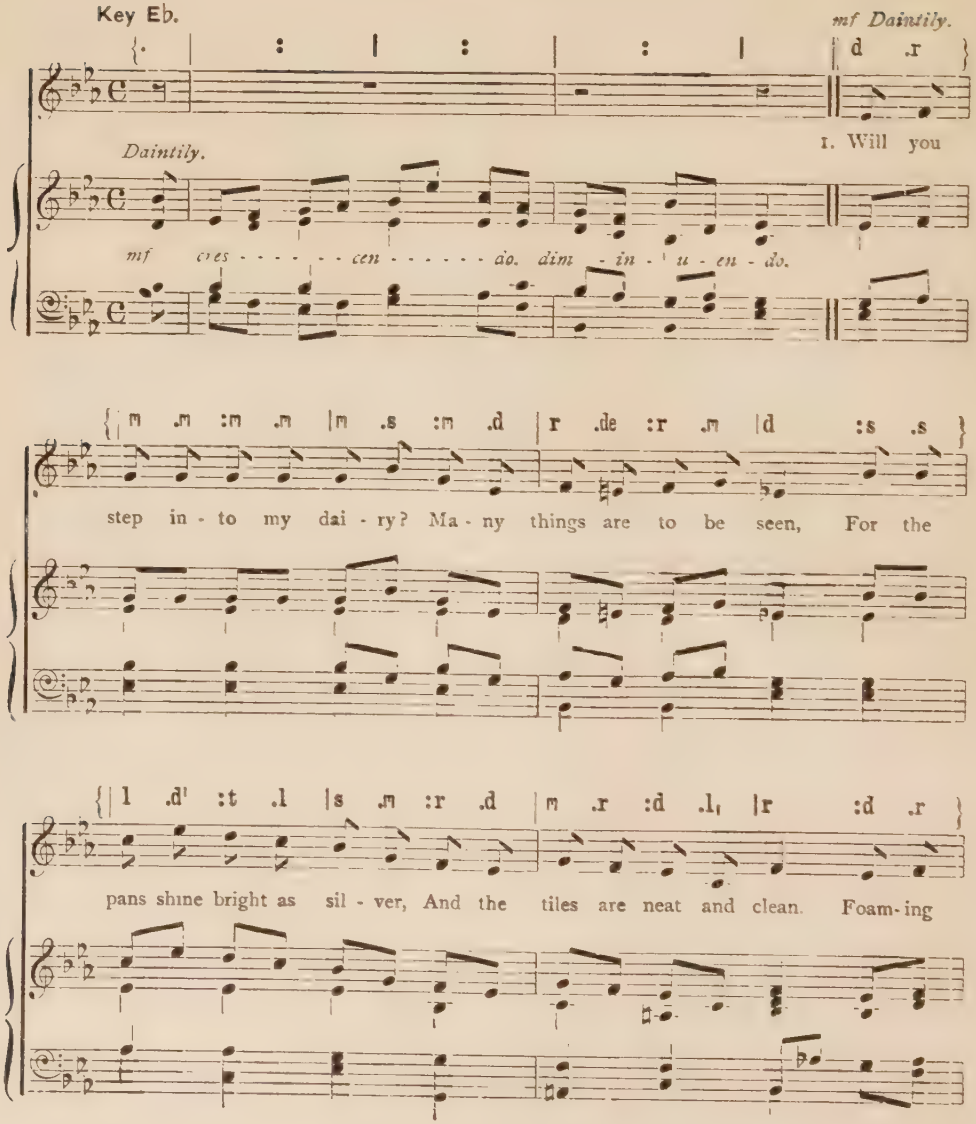
The class may be arranged in two lines or in a circle, while a few children may sit at their little tables, and drum with closed fists to imitate the thunder. One stands on a stool or chair for the windmill on the hill, slowly turning arms. A few personate trees and hold arms above head.

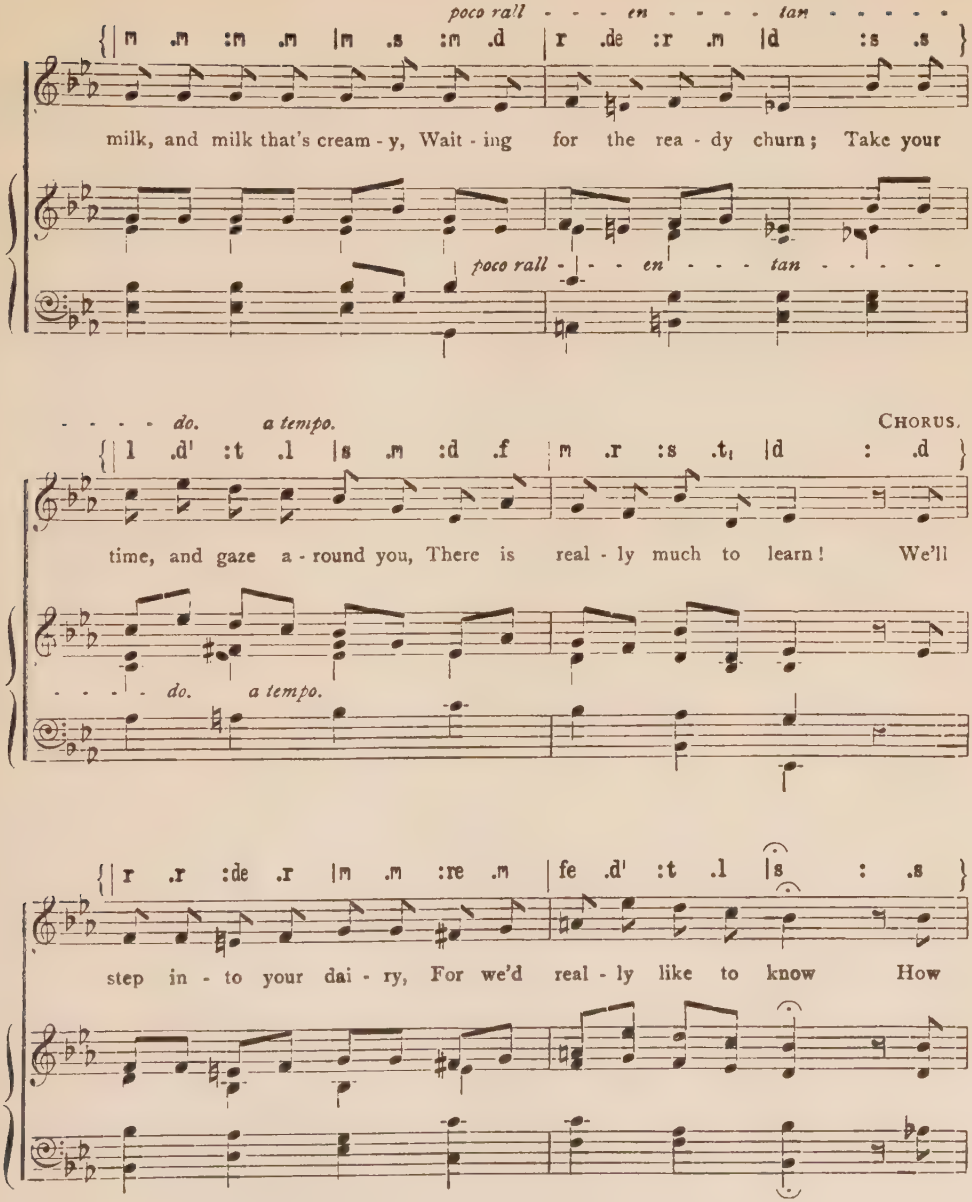
[The danger of taking shelter under trees during a thunderstorm should be pointed out.]

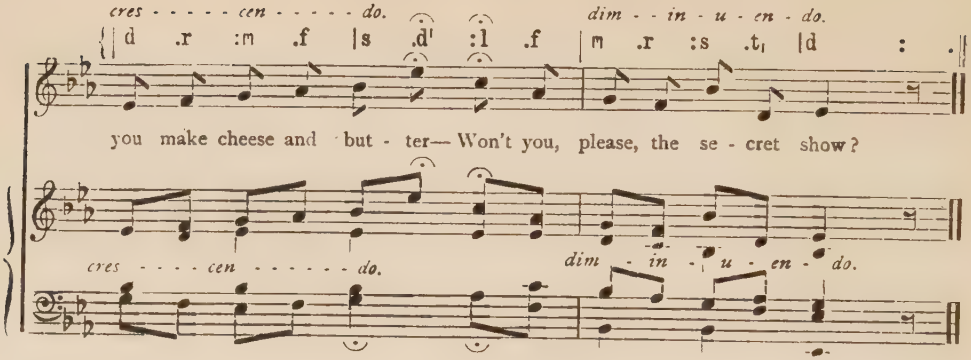
*ACTIONS. Verse I, line* 1. Point to " trees," who droop hands limply at wrist. *Line* 2. Indicate windmill. *Lines* 3 *and* 4. Children wave fans, pinafores, or caps to cool themselves. *Line* 5. Point downwards to a thin chalk line that represents attenuated stream. *Lines* 6 *and* 7. Gaze and point upwards. *Line* 8. Sing dolorously, shake heads " sadly." *Verse II, line* 1. Hand to ear as if listening. Short pause at " see." *Lines* 3 *and* 4. Children start as if alarmed, shade eyes with hands, then stop both ears with open palms while " thunder " rolls. *Lines* 5 *and* 6. Children draw pinafores or jackets closer round them. *Lines* 7 *and* 8. A section of the lines or ring join fingers to meet opposite neighbours. Into this " shelter " the others creep.

# (16) THE DAIRY

## (16) THE DAIRY


Key Eb.
mf Daintily.
Daintily.
mf cres - - - - - cen - - - - - do. dim - in - u - en - do.
1. Will you
step in - to my dai - ry? Ma - ny things are to be seen, For the
pans shine bright as sil - ver, And the tiles are neat and clean. Foam-ing


poco rall - - - en - - - - tan - - - - -
m .m :m .m |m .s :m .d | r .de :r .m |d :s .s
milk, and milk that's cream - y, Wait - ing for the rea - dy churn; Take your
poco rall - - - en - - - - tan - - - - -
- - - - do. a tempo.
CHORUS.
l .d' :t .l |s .m :d .f | m .r :s .t, |d : .d
time, and gaze a - round you, There is real - ly much to learn! We'll
- - - - do. a tempo.
r .r :de .r |m .m :re .m | fe .d' :t .l |s : .s
step in - to your dai - ry, For we'd real - ly like to know How




## THE DAIRY

Will you step into my dairy ?
Many things are to be seen,
For the pans shine bright as silver,
And the tiles are neat and clean.
Foaming milk, and milk that's creamy,
Waiting for the ready churn ;
Take your time and gaze around you,
There is really much to learn !
*Chorus*—We'll step into your dairy,
For we'd really like to know
How you make cheese and butter—
Won't you, please, the secret show ?

There are eggs to be collected,
To be dated then and packed ;
There are customers of all sorts
Who demand both care and tact.
There are skimming, churning, salting,
Separating curds and whey ;
So you see a milkmaid never
Has the time to shirk or play.
*Chorus*—We thank you for your kindness,
We're astonished, that's a fact ;
We'd no idea a milkmaid
Had to use such care and tact.

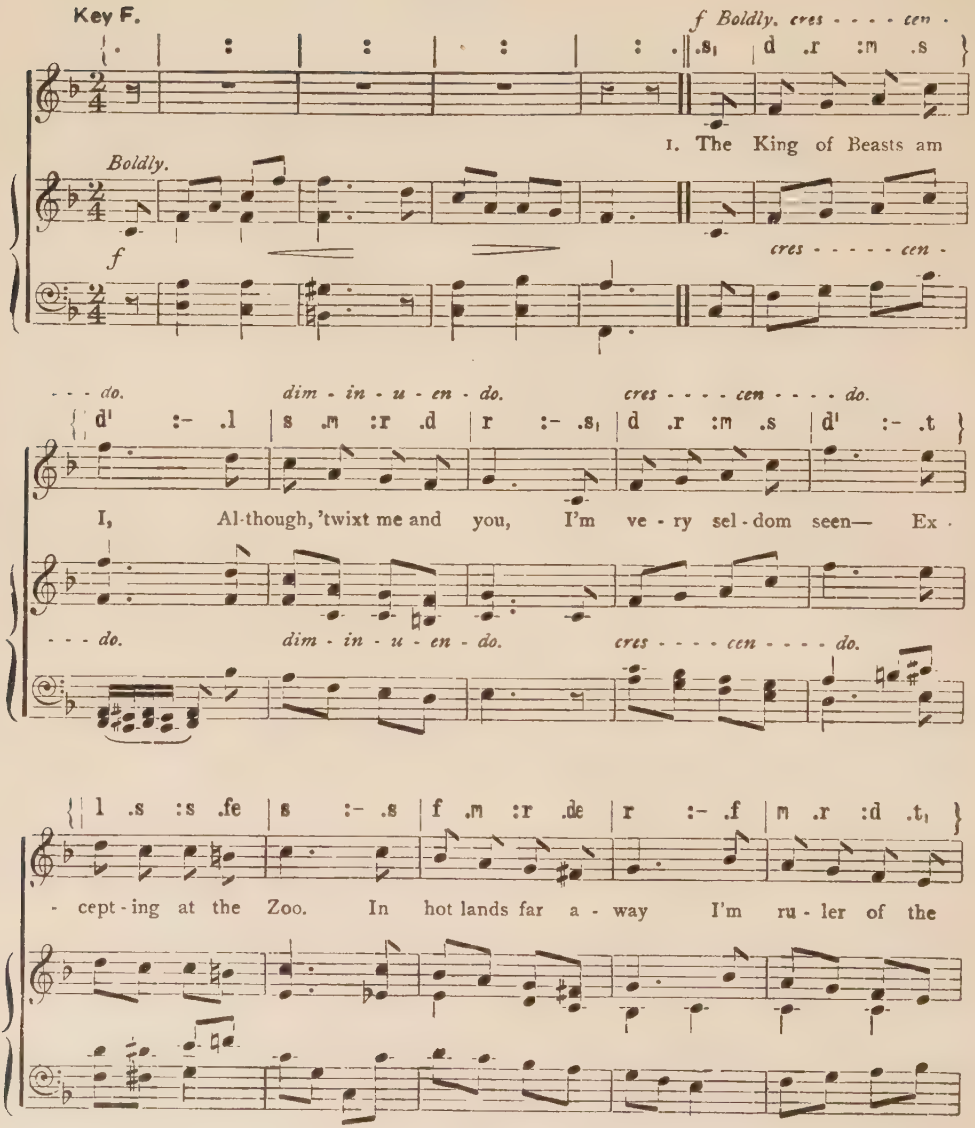
## THE GAME

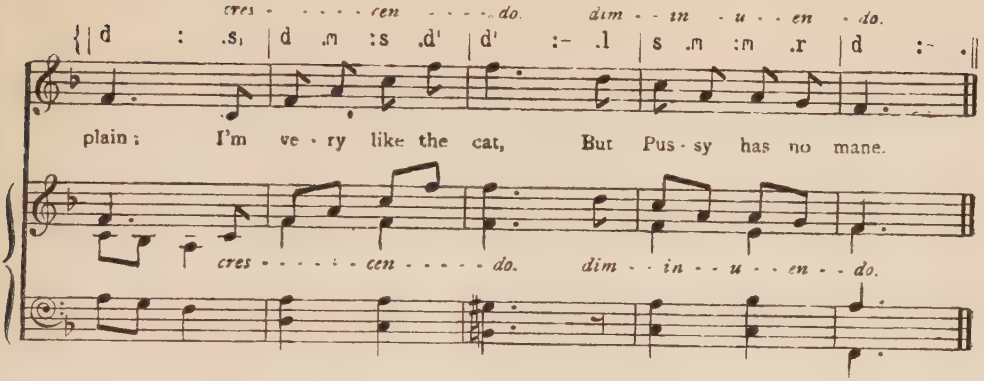
Children form an oblong to represent dairy, and two children, with arms upraised, fingers touching, stand on each side to represent the door. Others personate milk-pans, churns, and buckets.

*ACTIONS. Verse I, line* 1. Milkmaid sings, bending forward and " wooing " some of the little ones. She waves hand towards the entrance. *Line* 3. Indicate " pans," with a sweeping action of hand towards tiled walls. *Line* 5. Children representing " foamy " milk move restlessly, " blowing the froth " ; " creamy milk " stands steady with eyes half-shut. *Line* 6. Point to churn. *Line* 7. Sing deprecatingly, wave right hand and arm. *Chorus, line* 1. Little ones, who have been peeping inside dairy, sing this, nodding their heads for emphasis. *Line* 2. Gaze inquiringly round on entering the dairy. *Line* 3. Turn to dairymaid. *Line* 4. Sing pleadingly and bend towards dairymaid. *Verse II, line* 1. Dairymaid stoops and collects eggs (china ones) from the " mites," who have been sitting with eggs in their laps. *Line* 2. Pretend to date eggs, and pack them in a basket. *Line* 3. Two or three bigger children walk about as if making inquiries and purchases. *Line* 5. Action of skimming " creamy milk." (A large wooden spoon may be used.) Churn, which begins to work, is indicated. Action of salting. *Line* 6. Three or four children, labelled respectively *curds* and *whey*, appear. Dairymaid separates them, sending curds to one side and whey to the other. *Lines* 7 *and* 8. Sing emphatically. *Chorus, line* 1. Boys salute, girls curtsey. *Line* 2. Both hands upraised in astonishment. *Line* 3. Shake heads from side to side. *Line* 4. Imitate as nearly as possible the milkmaid's rendering of similar words.

# (17) THE LION

## (17) THE LION


Key F.
f Boldly. cres - - - - cen -
Boldly.
f
cres - - - - - cen -
1. The King of Beasts am
- - - do. dim - in - u - en - do. cres - - - - cen - - - - do.
I, Al-though, 'twixt me and you, I'm ve - ry sel - dom seen— Ex -
- - - do. dim - in - u - en - do. cres - - - - cen - - - - do.
- cept - ing at the Zoo. In hot lands far a - way I'm ru - ler of the




## THE LION

The King of Beasts am I,
  Although, 'twixt me and you,
I'm very seldom seen—
  Excepting at the Zoo.
In hot lands far away
  I'm ruler of the plain;
I'm very like the cat,
  But Pussy has no mane.

Wy wife, the *lioness*,
  Has house and cubs to mind,
While I must walk abroad,
  The food for them to find.
If I should only *roar*
  I fill all things with fear;
They know my strength and power,
  And that their doom is near.

## THE GAME.

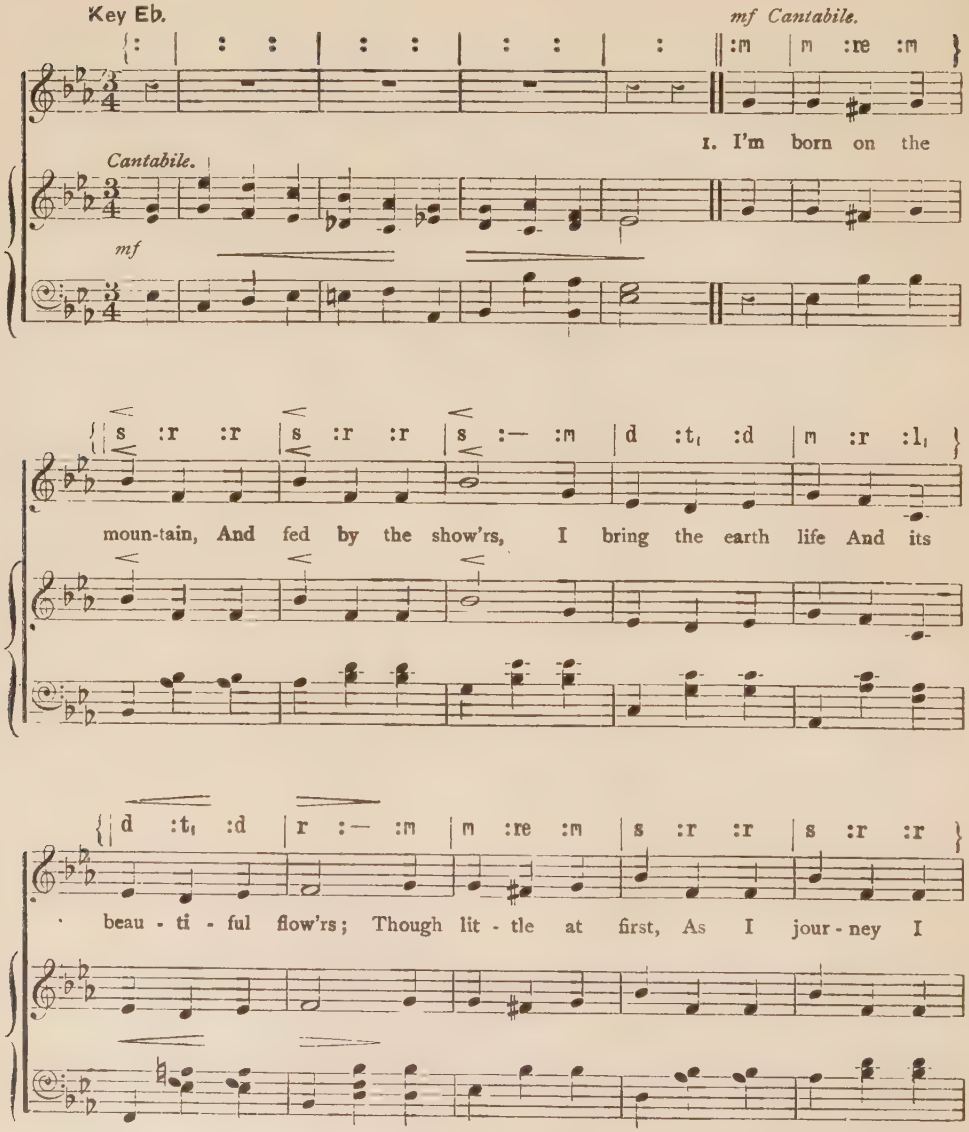
A tall " imposing" boy is chosen for lion, while others personate lioness and cubs. An excellent plan, if masks cannot be provided, is to let each child have a picture of the animal it represents tacked upon its pinafore or jacket. A few children represent bushes, others various appropriate animals. A lake should be chalked out to which animals can come to drink. A cave may be formed for lion's den.

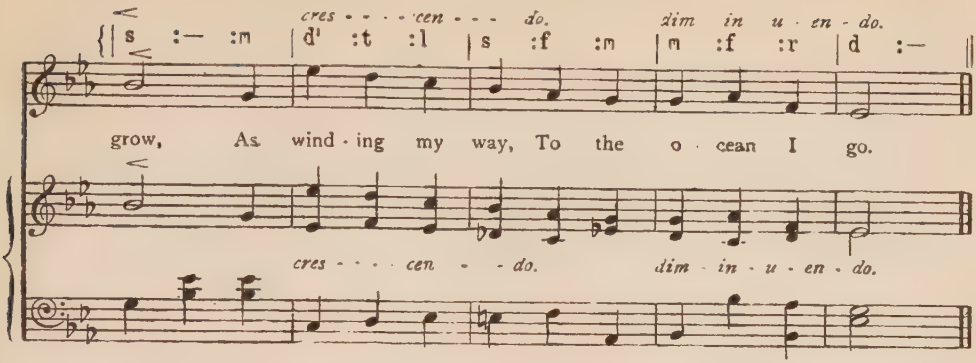
*ACTIONS. Verse I, line* 1. Sung by one or more voices. Stand erect, turn right hand inwards towards self. *Line* 2. Repeat action, then turn hand outwards and point to audience. *Lines* 3 *and* 4. Shake heads sideways. *Line* 5. Point upwards and towards East. *Line* 6. March a few steps slowly and proudly. *Line* 7. A child, personating the cat, mews ; the lion points. *Line* 8. Action of shaking mane ; pretend to lift it up and let it fall. *Verse II, lines* 1 *and* 2. Indicate den ; the young cubs play about. *Lines* 3 *and* 4. As line 6, verse 1. *Line* 5. One or two selected children roar. *Line* 6. Animals tremble and crouch down. *Lines* 7 *and* 8. Roar heard again.

*N.B.* A capital imitation of a lion's roar may be obtained by " roaring " into an ordinary straight lamp chimney, the hand being held over the opposite end and then released.

# (18) A RIVER

## (18) A RIVER


Key Eb.
mf Cantabile.
Cantabile.
mf
1. I'm born on the
moun-tain, And fed by the show'rs, I bring the earth life And its
beau - ti - ful flow'rs; Though lit - tle at first, As I jour - ney I




## A RIVER

I'm born on the mountain,
And fed by the show'rs,
I bring the earth life
And its beautiful flowers ;
Though little at first,
As I journey I grow,
As winding my way
To the ocean I go.

Upon my broad bosom,
Great ships reach the sea,
Folks use me for cooking,
And boiling, and *tea.*
I'm handy for washing
Yourself, or your clothes ;
I drain all the land,
As you know—I suppose !

## THE GAME

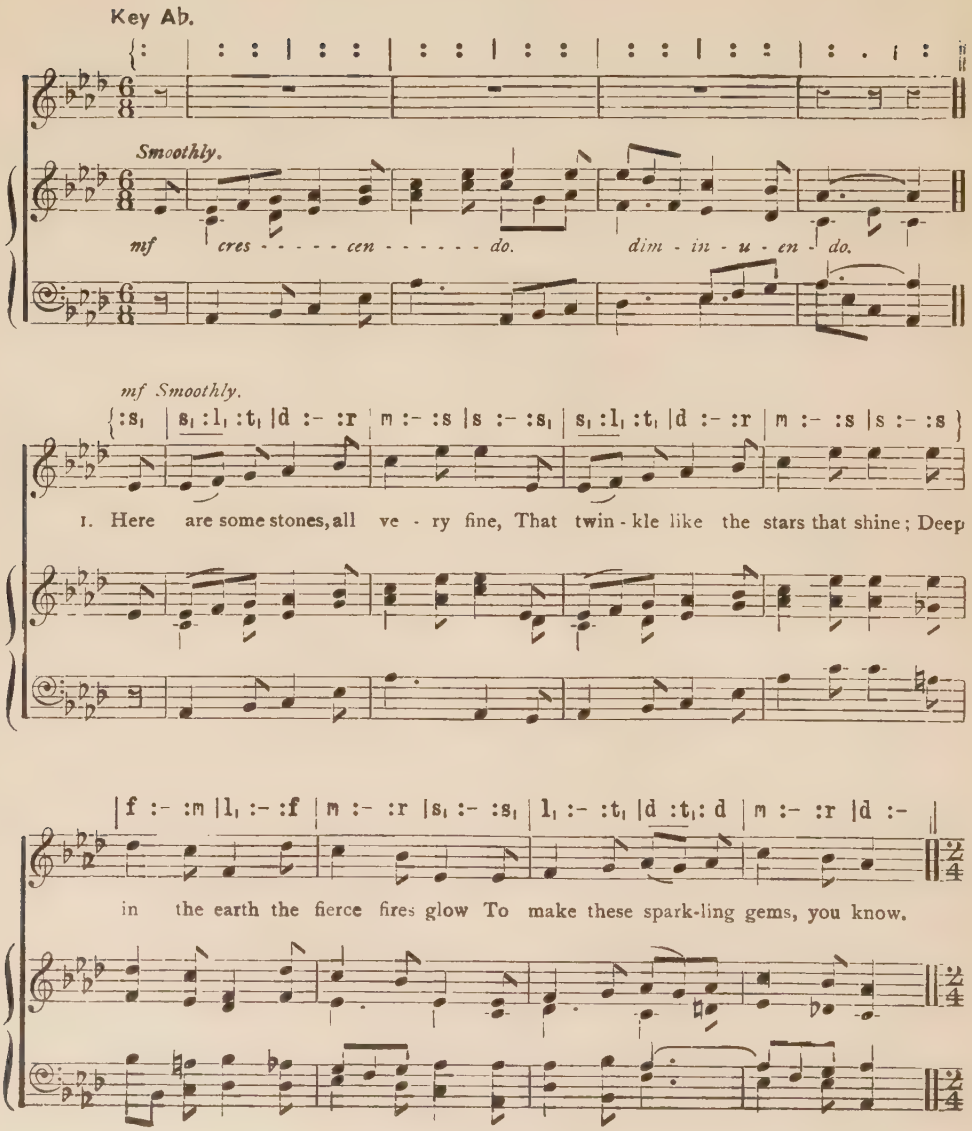
The children form a large hollow oblong or circle, or stand in two lines with front and rear ranks. The song may be sung as a solo, or by all.

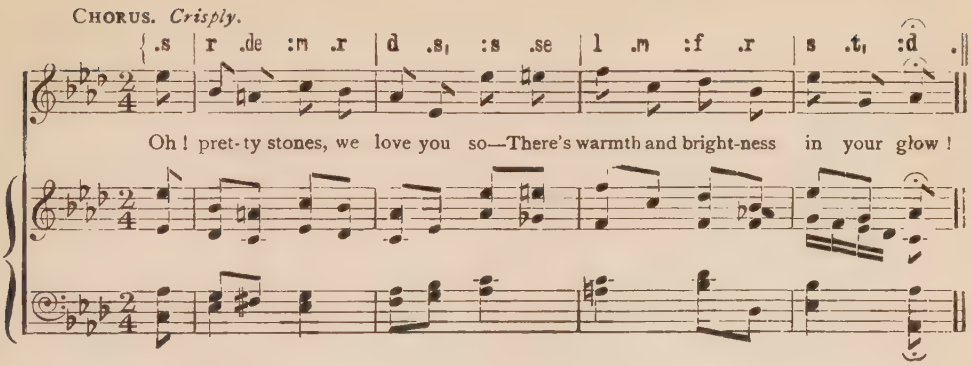
*ACTIONS. Verse I, line* 1. With outstretched forefinger of right hand describe contour of mountain. *Line* 2. Right hand raised high, fingers separated drooping

from wrist : let hand then descend to simulate falling drops of rain. *Line* 3. Wave the right hand to and fro over imaginary flower-beds. *Line* 4. Pretend to smell flowers. *Line* 5. Right hand on head. *Line* 6. Half-turn to right. Other children form behind, and move slowly onwards in twos in imitation of streams joining. *Line* 7. Move in winding fashion, point forwards with right forefinger to indicate sea. *Verse II, line* 1. Children move from ranks to form a broad, straight line—the broad bosom of the sea. *Line* 2. Right hand, at level of waist, undulates to imitate motion of ship. *Line* 3. Hold imaginary pot in left hand, lid in right, and bend forward as if inspecting cooking. *Line* 4. Nod heads, smack lips at " tea." *Line* 5. Turn index finger of right hand towards self. *Line* 6. Point to audience, or neighbour ; rub imaginary washing. *Line* 7. Turn a little to the right, and include all the floor space in a sweeping motion of right arm and hand. *Line* 8. Arch eyebrows inquiringly.

# (19) PRECIOUS STONES

## (19) PRECIOUS STONES






## PRECIOUS STONES

Here are some stones, all very fine,
That twinkle like the stars that shine,
Deep in the earth the fierce fires glow
To make these sparkling gems, you know.

*Chorus*—Oh ! pretty stones, we love you so—
There's warmth and brightness in your glow !

The diamond is a treasure rare,
Its rays flash here, its rays flash there ;
The ruby, with its ruddy hue,
For poorer folks will have to do.

*Chorus.*

But here are things that p'raps might pass
For precious stones ; made all of glass :
A sham—a make-believe—that's all,
That makes the wearer look " quite small."

*Chorus.*

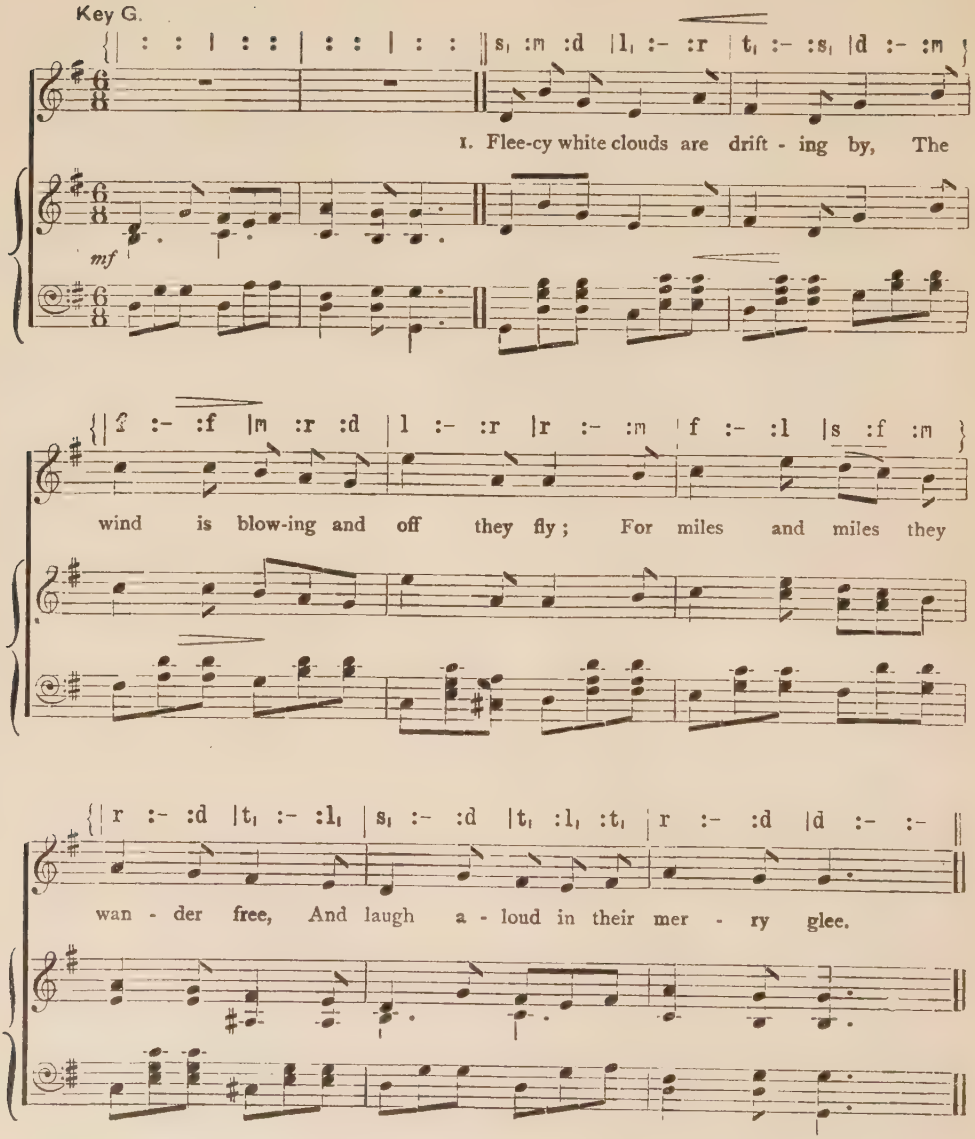
## THE GAME

Children stand in semicircle, all facing audience, and hold pieces of cut-glass (lustres, etc.), of various colours which are kept concealed until wanted. The soloist (and chorus, if deemed expedient) may wear a cheap " property " diamond on the middle finger. A few children might hold in their hands tiny round mirrors with which to catch the light of a gas or lamp, and focus the rays upon members of the audience. Red discs such as are used at the rear of cars and bicycles will do admirably.

*ACTIONS. Verse I, line* 1. Soloist points to the various children who have " diamonds," " rubies," etc., on their dresses or fingers. *Line* 2. Children move hands, thus causing " diamond," etc., to sparkle. *Line* 3. Point downwards. Start back as if afraid of flame. *Line* 4. Nod heads affirmatively. *Actions for Chorus, line* 1. Hold out hands appealingly. *Line* 2. Rub hands. Simulate being " hot." *Verse II, line* 1. All show " property " rings. *Line* 2. Raise hands in astonishment. *Line* 3. Show red discs, glass, etc. *Line* 4. Nod heads alternately shaking from side to side. *Verse III, line* 1. Show all " mock " stones. *Line* 2. Raise them on high. *Line* 3. Sing, looking scornfully. *Line* 4. Action of thrusting " gems " away ; avert heads.

# (20) THE WIND

## (20) THE WIND


Key G.
: : | : : | : : | : : | s, :m :d | l, :- :r | t, :- :s, | d :- :m
1. Flee-cy white clouds are drift - ing by, The
mf
s :- :f | m :r :d | l :- :r | r :- :m | f :- :l | s :f :m
wind is blow-ing and off they fly; For miles and miles they
r :- :d | t, :- :l, | s, :- :d | t, :l, :t, | r :- :d | d :- :-
wan - der free, And laugh a - loud in their mer - ry glee.

## THE WIND

Fleecy white clouds are drifting by,
The wind is blowing and off they fly ;
For miles and miles they wander free,
And laugh aloud in their merry glee.

Many a fine ship waits at home,
For winds to blow her across the foam ;
But, when white sails are full and free,
She sails along so saucily.

Mother is glad on washing day,
If round the clothes the breezes play ;
And cheeks grow rosy and eyes grow bright,
For winds are kissing them with delight.

Little leaves dance, and trees so tall
Sway to and fro when winds do call ;
But you will find, in Autumn's bowers,
The leaves are falling to earth in showers.

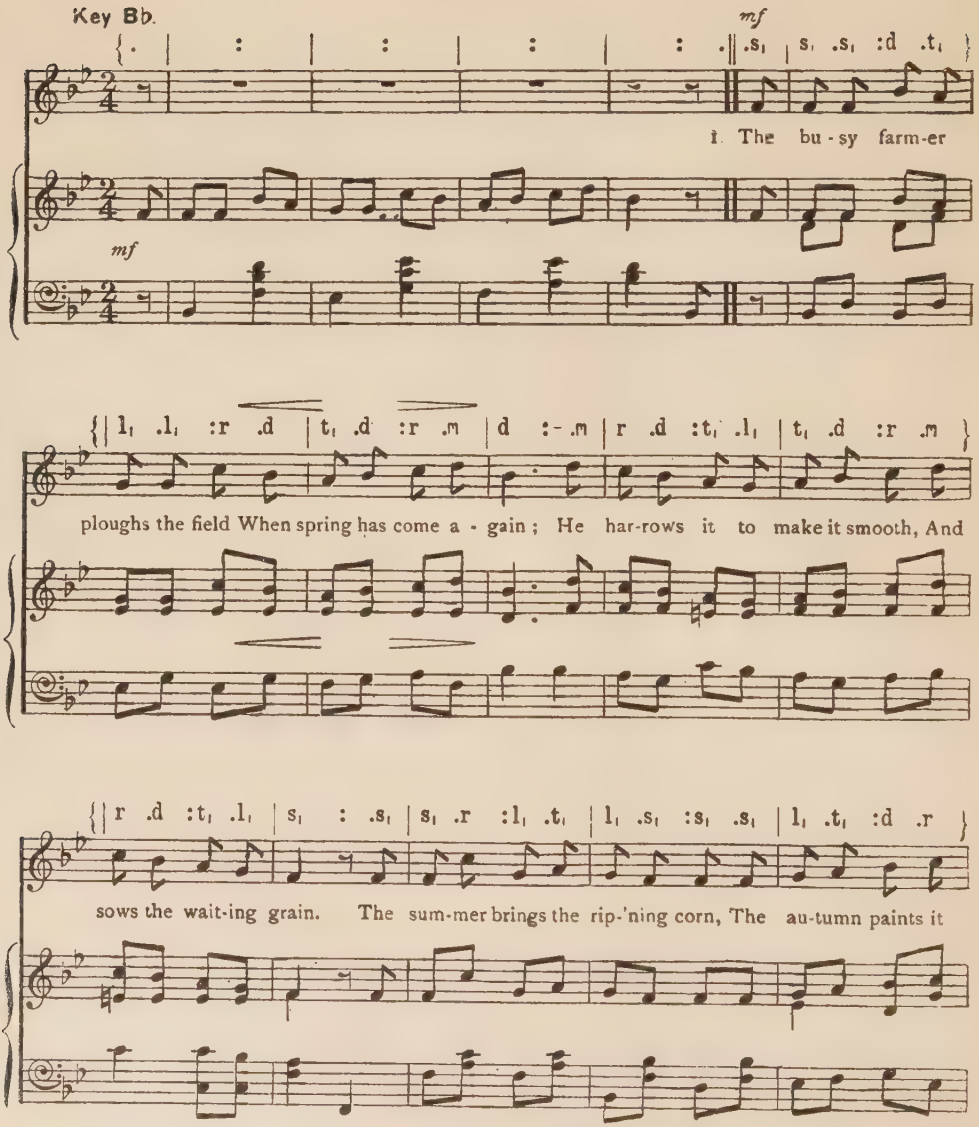
## THE GAME

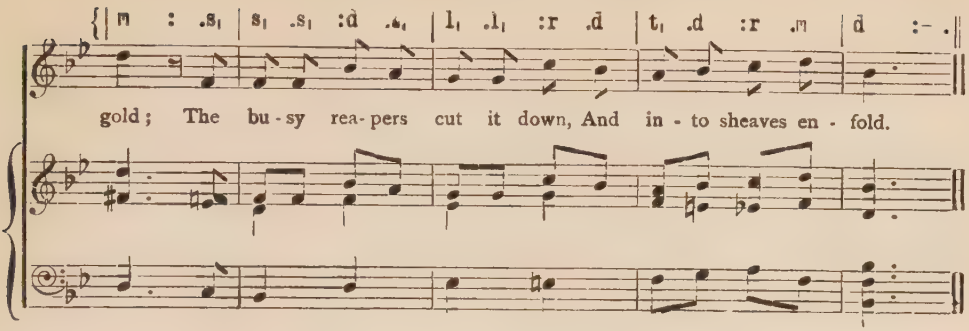
Children stand in large circle.

*ACTIONS.* Certain small, specially chosen children, the "clouds," wear white "crinkled" tissue-paper hats on their heads, and creep round on tiptoe during verse I, making a subdued "sh——." As the noise increases they go faster. They laugh merrily at Line 4. *Verse II.* Selected children seat themselves in two parallel lines as "ships"; others, forming circle, raise their hands, palms outwards, above their heads and sway their bodies. As wind *rises*, ships rise, and, with a gliding movement, sail away. *Verse III.* Certain children personate winds. The class hold up pinafores or white handkerchiefs to imitate washing. For entertainments, the "winds" might be supplied with toy brooms, with which they can create sound effect. *Lines 3 and 4* should be sung with some degree of *verve*, the class looking as happy as possible. *Verse 4.* The little "leaves" flutter their fingers, the "trees" raise hands overhead and sway gracefully. "Leaves" flutter slowly downwards till hands drop to side.

# (21) THE FARMER AND HIS WORK

## (21) THE FARMER AND HIS WORK






## THE FARMER AND HIS WORK

The busy farmer ploughs the field
When the spring has come again;
He harrows it to make it smooth,
And sows the waiting grain.
The summer brings the rip'ning corn,
The autumn paints it gold;
The busy reapers cut it down,
And into sheaves enfold.

The busy farmer minds his sheep,
His cows and horses, too;
And ev'ry day throughout the year
He finds some work to do.
The foaming milk, so warm and sweet,
The farmer with his churn
Will toss about, and toss about,
And into butter turn.

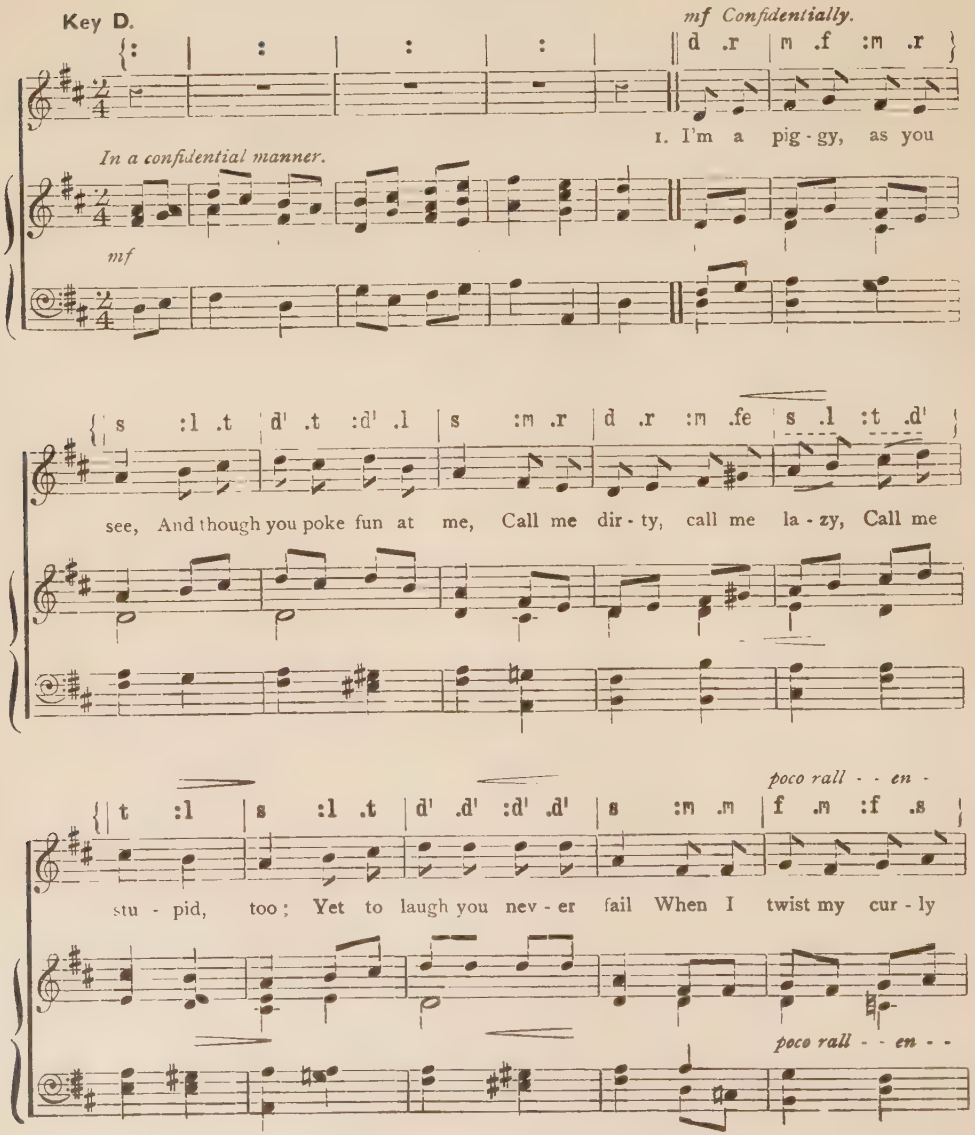
## THE GAME

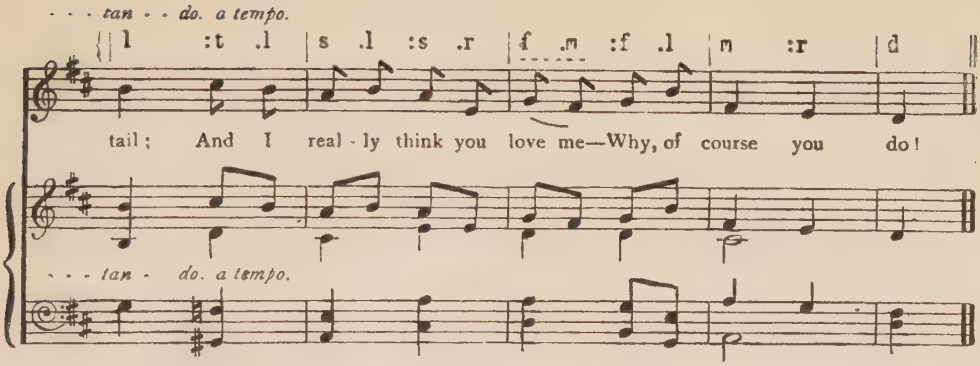
A few properties—cardboard or wooden sickles with their blades covered with "silver" paper, and a toy churn (pole or barrel)—will add realism. Children form a large ring, the interior of which is chalked out into fields, while some personate sheep, cows and horses. Farmer (or Fairy) walks along and sings.

*ACTIONS. Verse I, line* 1. Farmer holds plough (a stick drawn along by a boy will do). *Line* 3. Horses drag a harrow (a wooden frame with a peg at each corner) over ploughed land. *Line* 4. Sower scatters seed broadcast. Wee ones may represent corn and sit down and put their heads between their knees. *Line* 5. "Corn" raises head. *Line* 6. "Corn" kneels and raises face to sun. *Line* 7. "Corn" stands upright. Reapers place left arms around it, pretend to cut and bind it. *Verse II, lines* 1 *and* 2. The animals bleat, moo, neigh or kick when their names are mentioned. *Lines* 3 *and* 4. Look round in bewilderment. *Line* 5. Pretend to pour milk into churn. *Lines* 7 *and* 8. Imitate churning by lifting pole up and down, or turning barrel round.

# (22) THE PIG

## (22) THE PIG


Key D.
mf Confidentially.
d .r | m .f | :m .r
1. I'm a pig - gy, as you
In a confidential manner.
mf
s :l .t | d' .t | :d' .l | s :m .r | d .r | :m .fe | s .l | :t .d'
see, And though you poke fun at me, Call me dir - ty, call me la - zy, Call me
poco rall - - en -
t :l | s :l .t | d' .d' | :d' .d' | s :m .m | f .m | :f .s
stu - pid, too; Yet to laugh you nev - er fail When I twist my cur - ly
poco rall - - en - -




## THE PIG

I'm a piggy, as you see,
And though you poke fun at me,
  Call me dirty, call me lazy,
    Call me stupid, too;
Yet to laugh you never fail
When I twist my curly tail;
  And I really think you love me—
    Why, of course you do!

What if I look dirty, pray!
If you lived in mud all day,
  Wouldn't you, my little children,
    Get as black as ink?
And when roast pork you enjoy,
Is there girl, or is there boy,
  Will refuse a bit of "crackling,"
    Do you really think?

I'm a glutton, people cry,
But I'm shut within my sty,
  And I'm fed three times a day
    ('Twixt you and me).
And if people can't get out,
It is true, without a doubt,
  They can only eat and sleep,
    As each child must see.

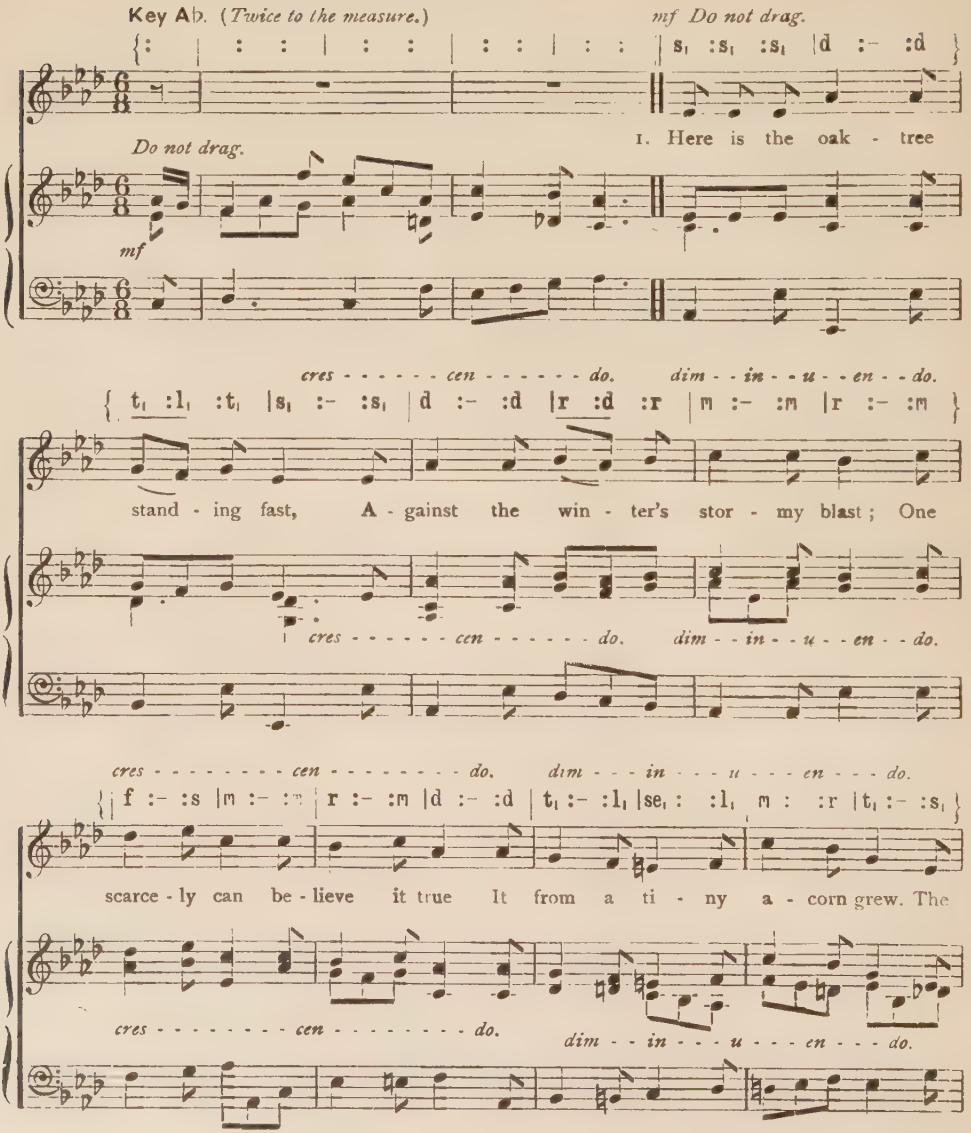
## THE GAME

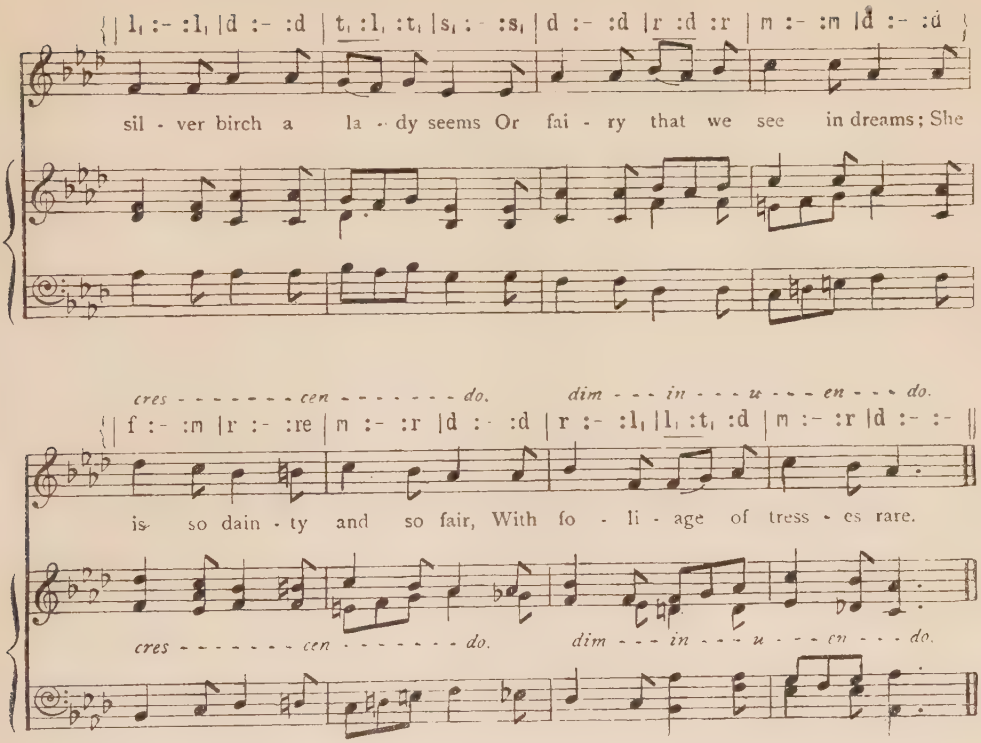
The children may be arranged in a ring, square, or rectangle. A biggish boy should personate the pig, and wear a mask, a greyish overall, and a solid or twisted string tail. He should move slowly on hands and knees. A few children may be told off to grunt at intervals. For entertainments, a number of little pigs may be provided, and their squeaking will cause much amusement.

*ACTIONS. Verse I, line* 1. Turn index finger inwards towards self, then point it at audience. *Line* 2. Reverse No. 1. *Line* 3. Sing *ad lib.*, ticking off on fingers the words " dirty," " lazy," etc. *Line* 5. Rub hands gleefully. *Line* 6. Twist " braided tail." *Line* 7. Sing archly, slanting head on one side, and look inquiringly at audience. Accent the expression, " of course." *Verse II, line* 1. Piggy scans himself. *Lines* 2 *and* 3. Point to audience, move right hand backwards and forwards, gazing at ground. *Line* 5. Arch eyebrows and look inquiringly at audience. *Line* 6. Lean forward, gaze to the right and then to the left. *Line* 7. Smack lips. *Verse III, line* 1. Raise both hands as if shocked. *Line* 2. Bend both hands in form of an oblong to indicate the pen or enclosure. *Line* 3. Hold up three fingers. *Line* 5. Shake head sadly. *Line* 6. Emphasize with uplifted forefinger, and nod head. *Line* 7. Lean head sideways upon left hand as if sleepy.

# (23) TREES

## (23) TREES


Key Ab. (Twice to the measure.)
mf Do not drag.
Do not drag.
mf
1. Here is the oak - tree
cres - - - - - - cen - - - - - - do.
dim - - in - - u - - en - - do.
stand - ing fast, A - gainst the win - ter's stor - my blast; One
cres - - - - - - cen - - - - - - do.
dim - - in - - u - - en - - do.
cres - - - - - - - - cen - - - - - - - - do.
dim - - - in - - - u - - - en - - - do.
scarce - ly can be - lieve it true It from a ti - ny a - corn grew. The
cres - - - - - - - - cen - - - - - - - - do.
dim - - in - - - u - - - en - - - do.




## TREES

Here is the oak tree standing fast,
Against the winter's stormy blast ;
One scarcely can believe it true
It from a tiny acorn grew.
The silver birch a lady seems
Or fairy that we see in dreams ;
She is so dainty and so fair,
With foliage of tresses rare.

The stately elm gives great delight
To crows, who " caw " with all their might ;
The ash is very tough, and so
The builder uses it, you know.
The Christmas tree, what joy it brings,
All loaded up with toys and things !
While horse and cow and sheep have strayed
To find, beneath the beech, a shade.

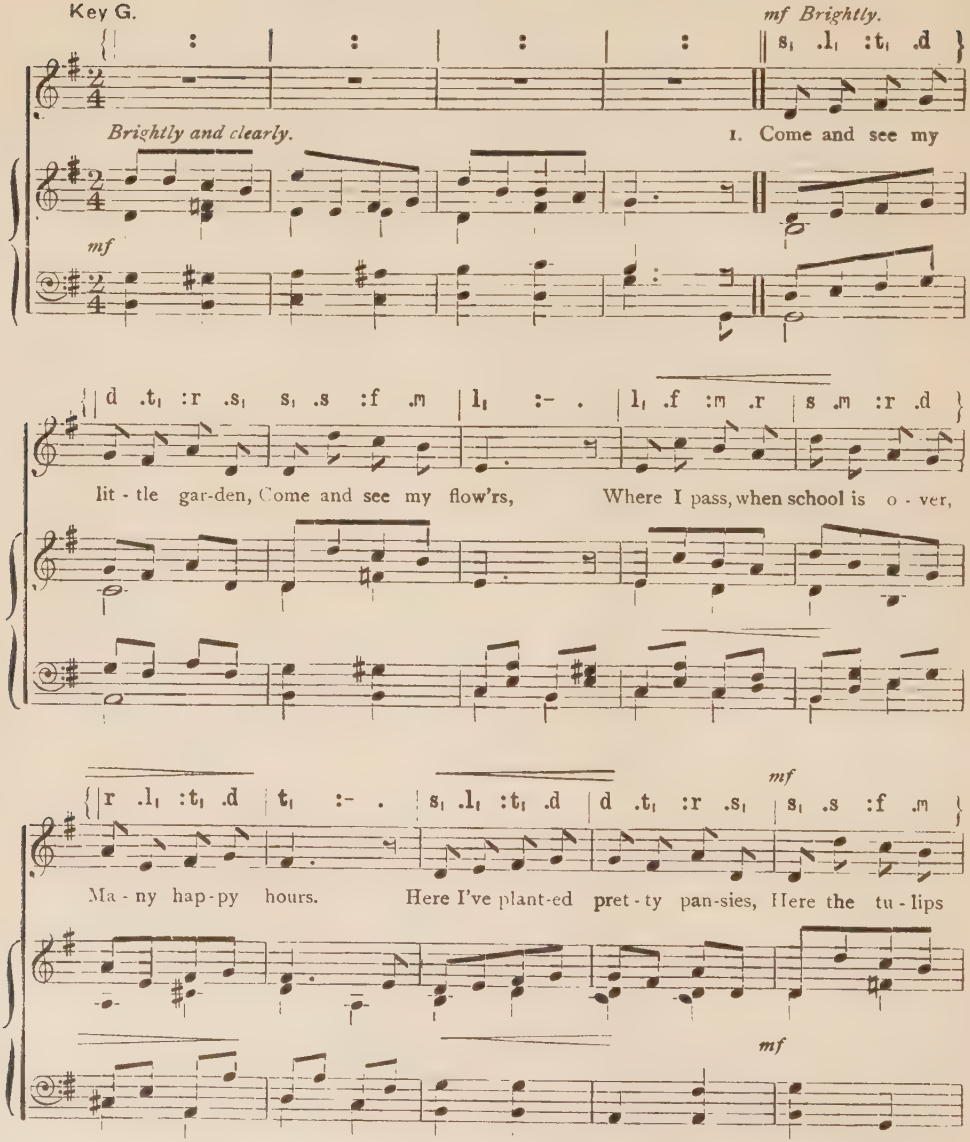
## THE GAME

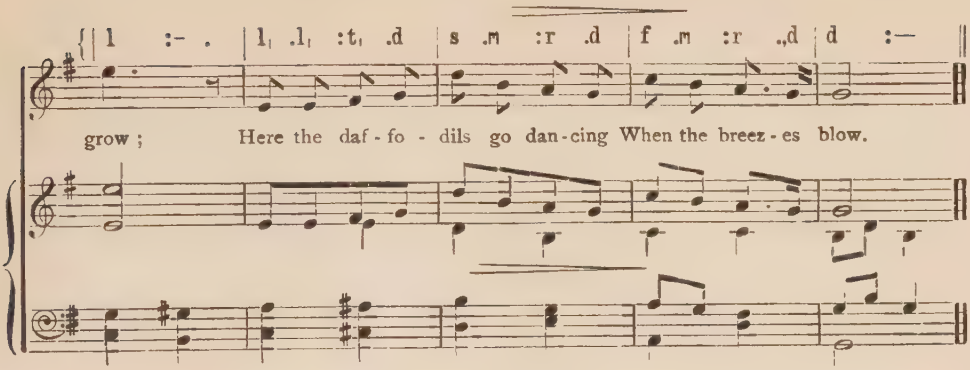
A ring or square is formed to represent the meadow, and children of varying size and stoutness personate the trees. A sturdy boy for the oak, a girl with flowing hair for the birch, a very tall boy for the elm, and for the fir or Christmas tree. The latter boy should hold his hands above his head to show that the branches are high up. A few children may represent horses, cows, and sheep respectively.

*ACTIONS. Verse I, line* 1. Point to oak, which stands with feet widely apart to denote strength and solidity. *Line* 2. A few children wave hands and make a sound of rushing wind. *Line* 3. Shake heads slowly sideways. *Line* 4. Pretend to hold small acorn between right forefinger and thumb, and gaze at it. *Line* 5. Indicate. *Line* 6. Lean head sideways upon left hand. Close eyes. *Line* 7. Sing smilingly. Move right forefinger round oval of face. *Line* 8. The " birch " shakes out her tresses of hair. *Verse II, line* 1. Point to elm. *Line* 2. A few little ones imitate the " caw " of the crows. *Line* 3. Imitate the action of pulling a tough substance apart. *Line* 4. Nod head for emphasis. Sing in quasi-confidential manner. *Line* 5. Point out fir. *Line* 6. Rub hands gleefully. *Line* 7. Point to horses, cattle, and sheep respectively. A slight pause may be made to allow the animals to make their respective natural noises. *Line* 8. The beech tree extends its arms, and the cattle take shelter beneath its " boughs."

# (24) THE LITTLE GARDENER

## (24) THE LITTLE GARDENER






## THE LITTLE GARDENER

Come and see my little garden,
Come and see my flowers,
Where I pass when school is over
Many happy hours.
Here I've planted pretty pansies,
Here the tulips grow ;
Here the daffodils go dancing
When the breezes blow.

And I've set within my garden,
In their beds so neat,
Beans, sweet peas, and new potatoes,
They'll be quite a treat ;
Here, you see, I've mint and parsley,
Onions not a few,
Cabbages and cauliflowers,
Ripe tomatoes, too.

*From "The Schoolmistress."*

## THE GAME

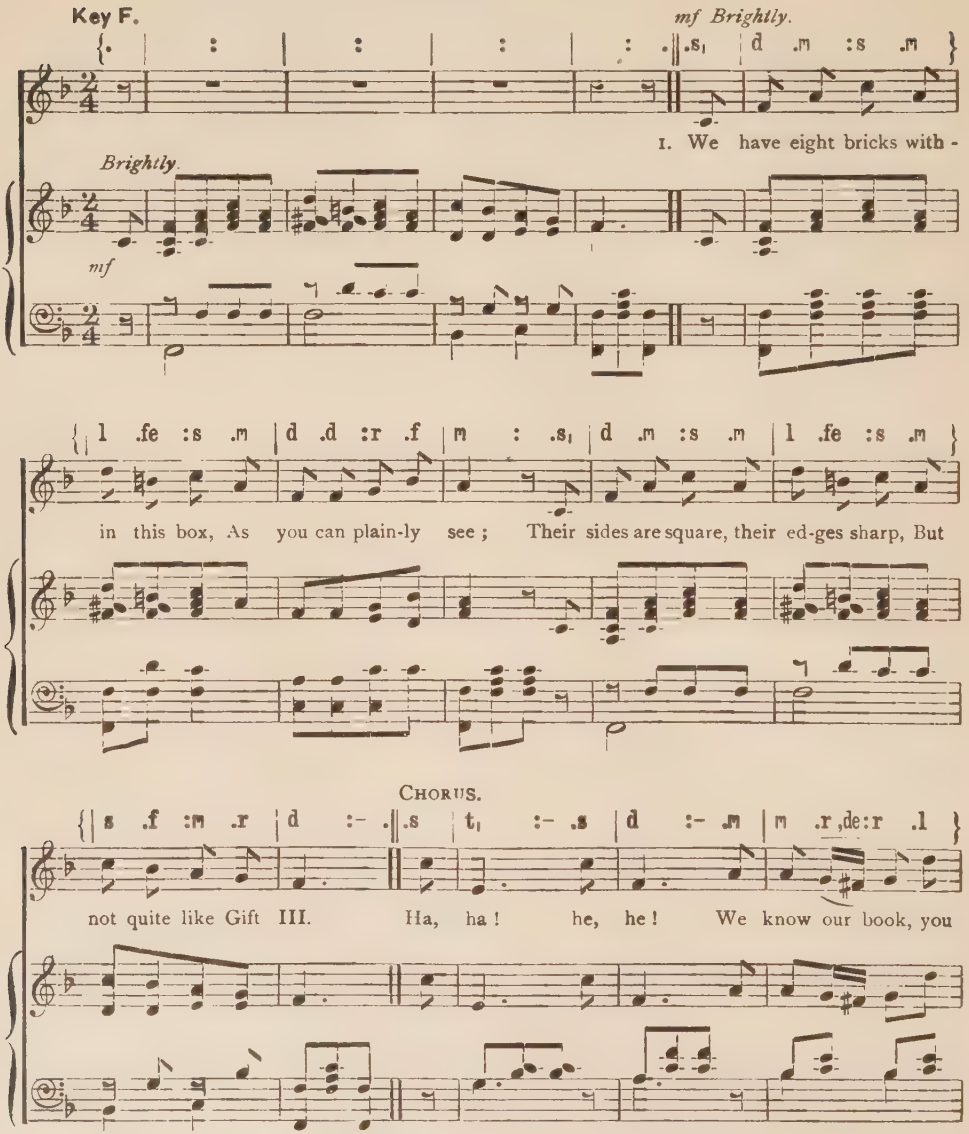
Children form a large square or oblong to represent a garden, and selected groups, which may be adorned with real or artificial flowers, personate pansies, tulips, daffodils, etc. To the left, place those personating the vegetable garden,

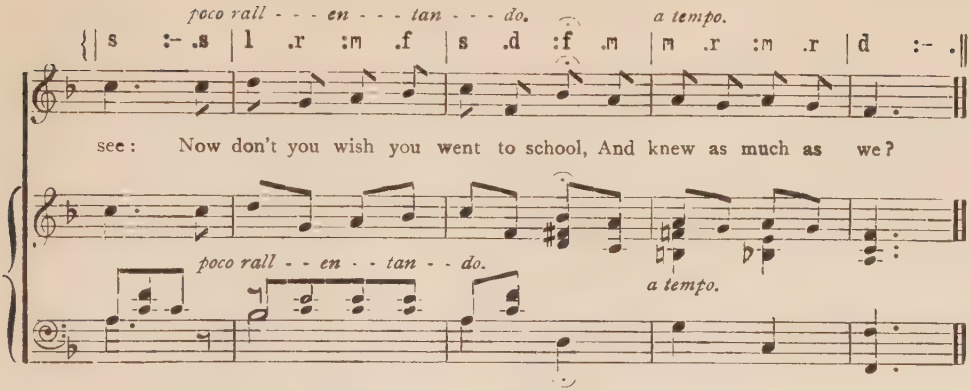
and they may bear cards with the words " Peas," " Onions," " Beans," etc. An elder girl may take the solo, the others joining in a sort of chorus by repeating the last two lines of each verse.

*ACTIONS*. *Verse I, line* 1. Beckon. *Line* 2. With sweep of hand indicate garden. *Lines* 3 *and* 4. Nod sagaciously and smile. *Line* 5. Indicate pansies. *Line* 6. Ditto, tulips. *Line* 7. Daffodils dance and nod heads. *Verse II, lines* 1 *and* 2. Soloist walks slowly backwards and forwards indicating garden and beds. *Line* 3. Sing *ad lib.*, making a short pause after " beans," " sweet peas," and " new potatoes." *Line* 4. Nod smilingly. *Line* 5. Point to vegetable beds, waving hand to each in turn. *Line* 6. As soloist points to the onions, the latter, who have been crouching, suddenly spring upright, the bearers of the cards thrusting them as high up in the air as possible. *Lines* 7 *and* 8. Green tissue-paper on the heads of cabbages, white on cauliflowers, and bright red on tomatoes will add to the effect.

# (25) BUILDING SONG

## (25) BUILDING SONG






## BUILDING SONG

[*This can also be used with Gift IV*]

We have eight bricks within this box,
As you can plainly see;
Their sides are square, their edges sharp,
But not quite like Gift III.

*Chorus*—Ha, ha! he, he!
We know our books, you see;
Now don't you wish you went to school,
And knew as much as we?

Two sides are long, and two are short,
And if to build we try,
With them a staircase we can make,
That reaches up so high.

*Chorus.*

Come, we will make a garden wall,
A house wherein to dwell;
A sofa, or a garden-seat,
A fountain, or a well.

*Chorus.*

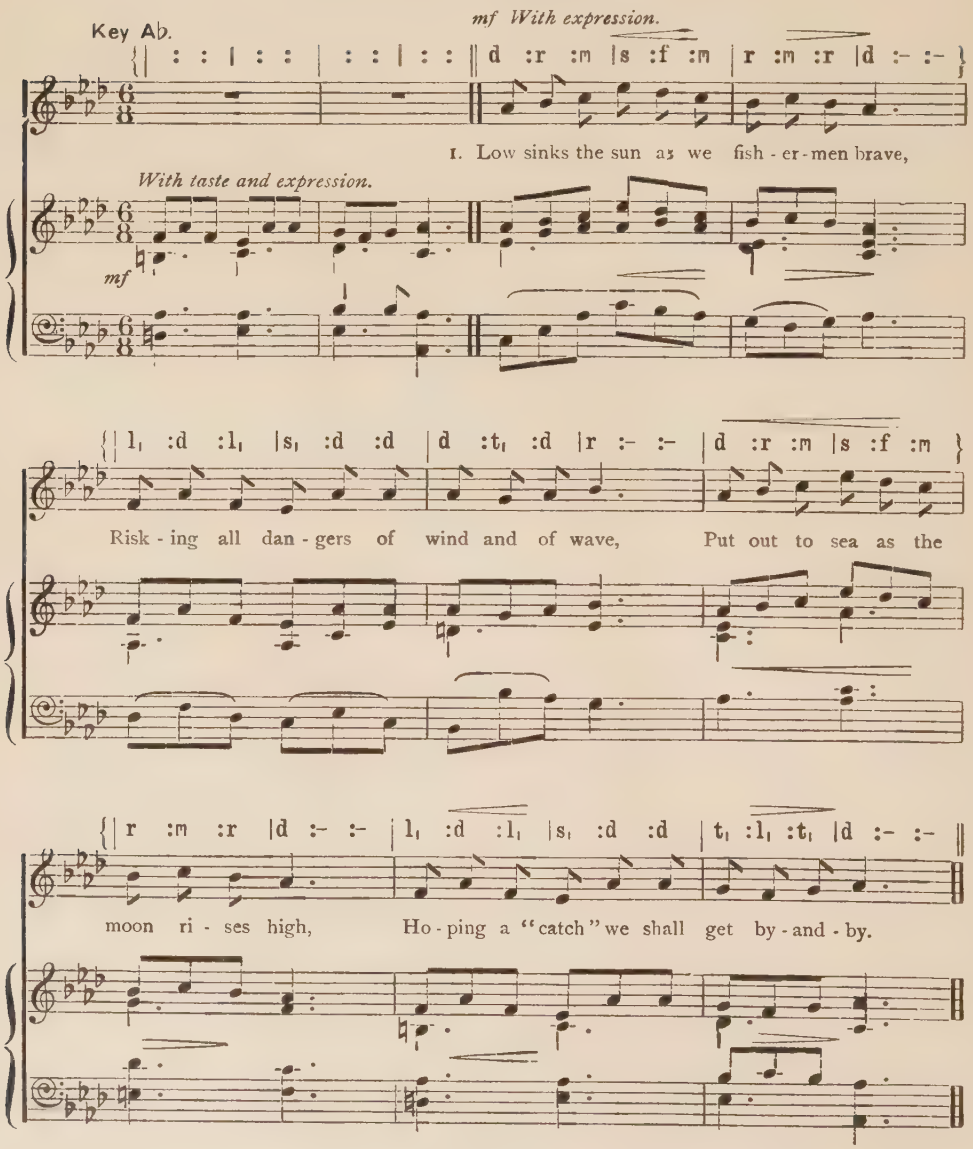
## THE GAME

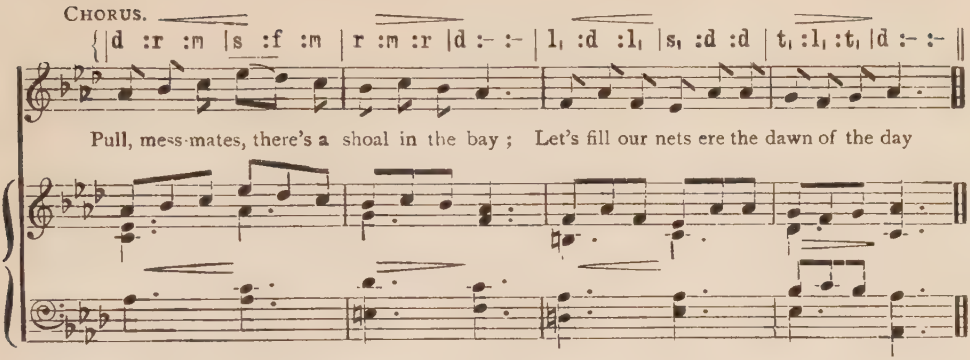
During the four bars played by way of introduction, the children draw out the lids of the boxes and expose the contents. The children sit with shoulders well back and heads erect. The chorus should be sung as daintily as possible and fairly *ad lib.*

*ACTIONS.* Show eight fingers, or, better still, hold box with left hand supporting its edge at an angle on a desk to show contents. *Line* 2. Point to audience with right forefinger. *Line* 3. Hold up one of blocks. *Line* 4. Shake heads sideways. *Verse II, line* 1. Touch long sides of block, then short ones. *Line* 2. Nod head. *Line* 3. Move right forefinger slowly in a circle to indicate spiral staircase. *Line* 4. Raise right hand and gaze upwards. *Verse III, line* 1. Turn the whole of the bricks out, and pile one upon the other to form a wall. *Line* 2. Put tips of fingers together to form sloping roof of a house. *Line* 3. Lean head on hand. *Line* 4. Raise right hand suddenly with forefinger extended, to represent " play " of fountain. Lean forward with left hand to eyes and pretend to gaze at the well. *Chorus, line* 1. Jerk forefinger of right hand towards audience twice at " ha, ha," and " he, he." *Line* 2. Gaze cunningly at audience with head turned sideways. *Line* 3. Lean forward, with eyebrows arched, towards the audience. Dead pause at " school," then sing line 4 very distinctly, wagging forefinger at audience.

# (26) THE FISHERMAN

## (26) THE FISHERMAN






## THE FISHERMAN

Low sinks the sun as we fishermen brave,
Risking all dangers of wind and of wave,
Put out to sea as the moon rises high,
Hoping a " catch " we shall get by and by.

*Chorus*—Pull, messmates, pull, there's a shoal in the bay ;
Let's fill our nets ere the dawn of the day.

Deep in the water our nets now we lay,
Each little mesh is awaiting its prey ;
Fishes may leap, but in vain is their skill,
Soon they are fated our vessel to fill.

*Chorus.*

Full are the nets, and we steadily haul,
Ready and true each responds to the call ;
Our shining treasure we stow safe away,
Homeward we steer singing songs blithe and gay.

*Chorus.*

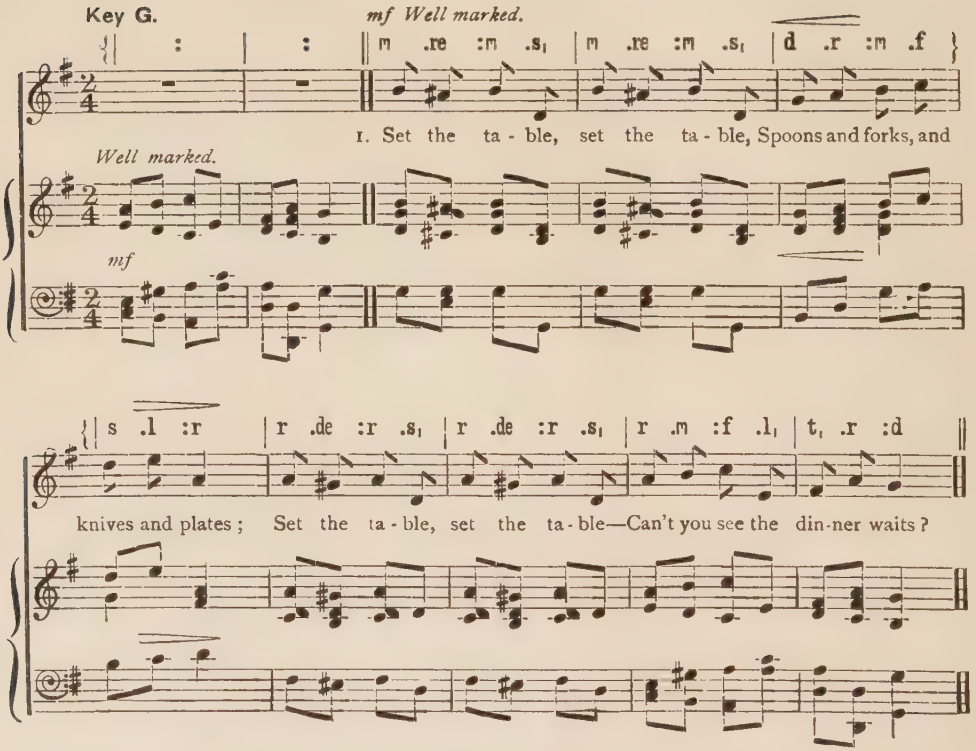
## THE GAME

An oblong form turned on its back, with an upright pole fitted into a hole in the middle, will serve as a boat ; if desired, the operations of hoisting the sail, etc., may be performed. The fishermen may be dressed in oilskins, and wear sou'-westers. A few fishermen take their places in the boat, using toy oars to try to get their boat away from the shore, keeping time all the while with the song, which is to be sung by the rest of the class.

*ACTIONS. Verse I, lines* 1 *and* 2. Raise right hand and describe semicircle to indicate setting sun. *Lines* 3 *and* 4. Point outwards with the right hand, and indicate the rising moon with outstretched finger, raising gradually from level of waist. *Verse II, line* 1. Action of throwing nets overboard. *Line* 2. Point downwards. *Line* 3. Move the fingers of right hand to simulate jumping movements of fish. *Line* 4. Wave hand downwards, and finish by pointing to boat. *Verse III, line* 1. Nod head in token of satisfaction. Action of hauling, during which a few children may be told off to make the familiar cry of " Heave ho ! " *Line* 3. Rub hands gleefully. *Line* 4. Boatmen reverse position of sitting and row homewards, making meanwhile a humming noise with closed lips, in imitation of sailors' " chantie."

# (27) SETTING THE TABLE

## (27) SETTING THE TABLE



## SETTING THE TABLE

Set the table, set the table,
Spoons and forks, and knives and plates ;
Set the table, set the table,
Can't you see the dinner waits ?

Set the table, set the table,
*Lay* the cloth and pull it so ;
Set the table, set the table,
*Crease* must down the centre go.

Set the table, set the table,
Pepper, mustard, salt, and sauce ;
Set the table, set the table,
In the *cruet* are of course.

Set the table, set the table,
See that all is clean and bright ;
Set the table, set the table,
Forks to *left*, and knives to *right*.

Set the table, set the table,
Spoons (dessert and table too) ;
Set the table, set the table,
At *right angles* must be true.

Set the table, set the table,
Put the glasses to the *right* ;
Set the table, set the table,
See the glass is polished bright.

Set the table, set the table,
Stop ! you have not finished yet ;
Set the table, set the table,
Each must have a *serviette*.

Set the table, set the table,
Bring the *soup*, 'tis hot, take care ;
Set the table, set the table,
Of all little *slips* beware.

Set the table, set the table,
Meat, potatoes, greens and all ;
Set the table, set the table,
On each guest to *left* please call.

## THE GAME

A big, " old-fashioned " child acts the part of the mother, and superintends whilst the chorus sing, and the children who act bring in cloth, etc. The actions, which are obvious, begin with verse II. Modelled vegetables and fruit may be used with effect.

# (28) THE UNION JACK

## (28) THE UNION JACK

Key G. (*Twice to the measure.*)

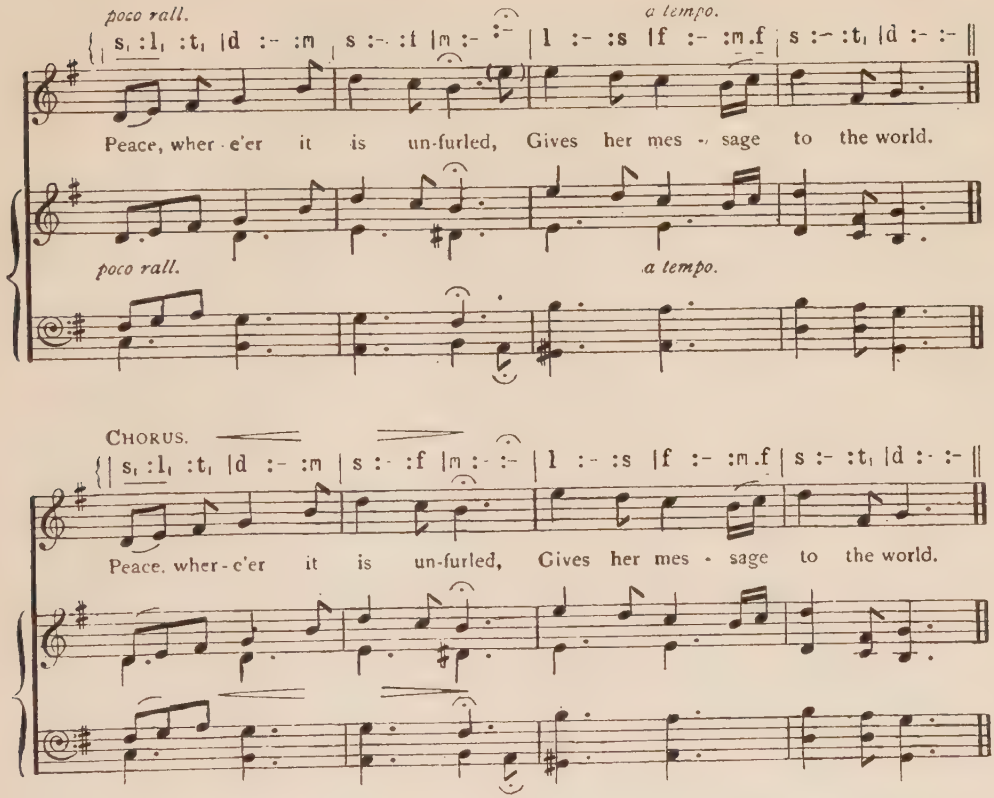
*Lightly.*

*mf*

*mf Lightly.*

1. With its blend - ed cross - es three, Here the U - nion Jack we see;

Proud - ly all her sons may view Bri - tain's famed Red, White, and Blue.




## THE UNION JACK

With its blended crosses three,
Here the Union Jack we see ;
Proudly all her sons may view
Britain's famed Red, White, and Blue.
Peace where'er it is unfurled,
Gives her message to the world.

*Chorus*—Repeat the last two lines.

The red St. George's Cross you find
Was first as England's flag designed ;
Scotland's emblem (white and blue)
Brings St. Andrew's Cross to view ;
Ireland's now is brought to light,
A cross of red on ground of white.

*Chorus*—These we fold with skill and care,
And the Union Jack is there.

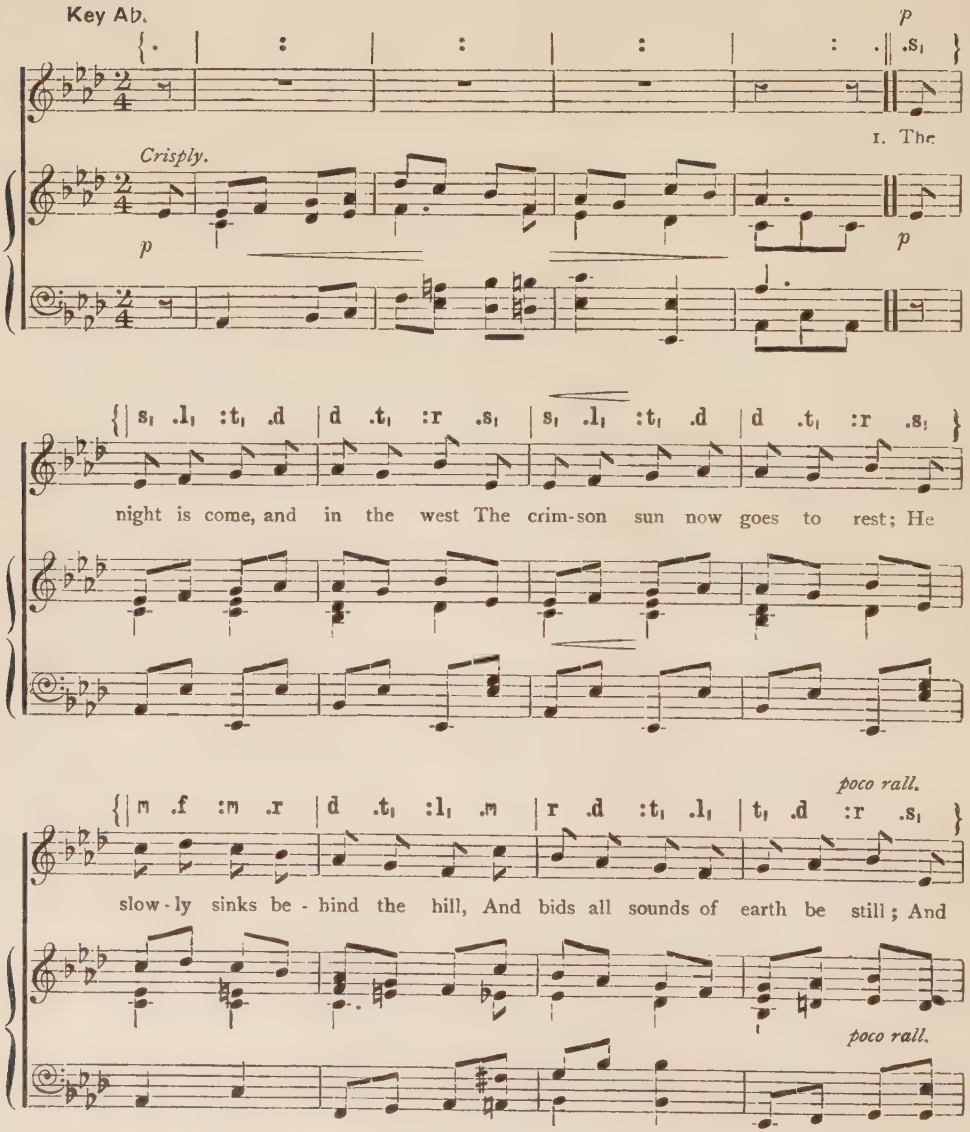
## THE GAME

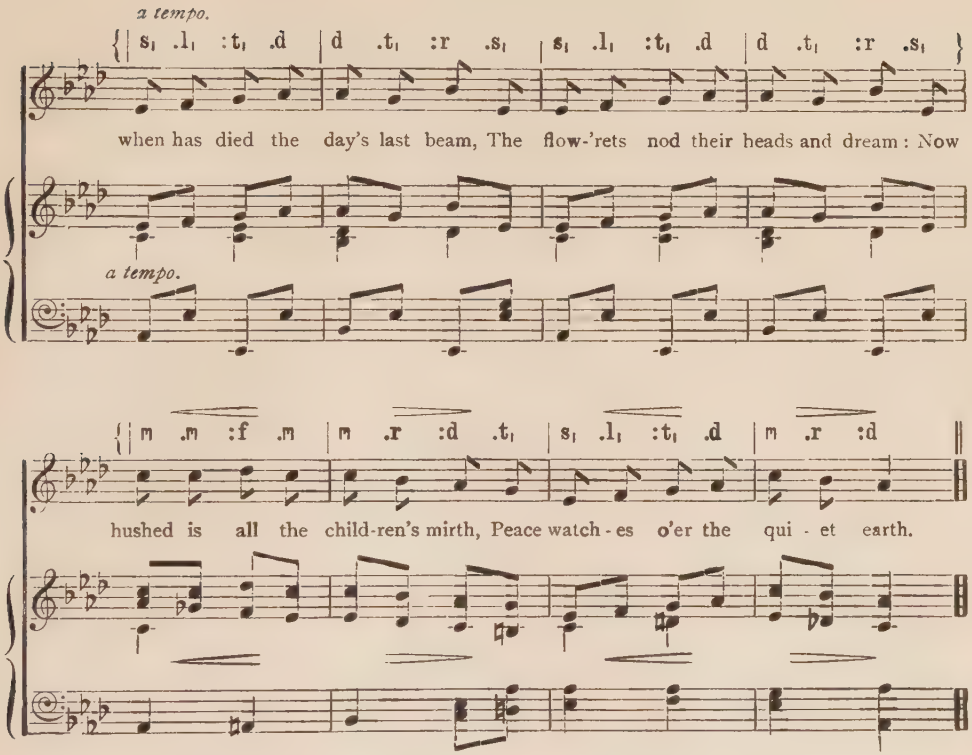
Class forms in parallel rows or is seated. The front row might have the large cardboard arrangement of the Union Jack for folding. Several members of the class may be provided with red, white, and blue tissue-paper, and a few with small toy flags, while a large flag is suspended in front of the class.

*ACTIONS. Verse I, lines* 1 *and* 2. Point to large flag ; hold up three fingers. *Lines* 3 *and* 4. Nod for emphasis. Sing line *ad lib.*, during which children show red, white, and blue papers respectively. *Line* 5. Shake heads. *Line* 6. Point to flag with forefinger. *Chorus, line* 1. Child holding flag moves it gracefully to imitate unfurling. *Line* 2. Comprehensive sweep of right hand. *Verse II, line* 1. Hold up the flag of St. George. *Lines* 3 *and* 4. Show cross with both axes slanting. Indicate folding of cardboard flag. Teacher may trace, with a pointer, the cross on the large flag. *Line* 5. Show other fold of cardboard flag and trace St. Patrick's Cross on the large flag. *Chorus*. Slowly fold " flaps " of cardboard over, and show the finished " Union Jack."

# (29) DAY AND NIGHT

## (29) DAY AND NIGHT






## DAY AND NIGHT

The night is come, and in the west
The crimson sun now goes to rest;
He slowly sinks behind the hill
And bids all sounds of earth be still.
And when has died the day's last beam,
The flow'rets nod their heads and dream;
Now hush'd is all the children's mirth;
Peace watches o'er the quiet earth.

But when the morn lights hill and plain,
The sun wakes earth to life again ;
The birdies sing their matins clear
And mirth and music fill the air.
So little girls and little boys,
If birds, and buds, and bees rejoice,
Should not *you* surely happy be,
And fill the hours with mirth and glee ?

## THE GAME

A dark haired girl clad in dark cloak and hood, should personate Night, while a boy, with a golden crown, or star-shaped disc around or above his head, may take the part of Day ; others personate flowers drooping or waking as required. The verses may be sung as a solo, or by the whole class. Children form an avenue along which Night walks. A good effect might be created for entertainment purposes by arranging a few children upon an eminence representing a hill, from behind which the moon slowly rises.

*ACTIONS. Verse I, line* 1. Children indicate west with left hand. Night walks along the passage. *Lines* 2 *and* 3. Sun, which is at the end of the passage, sinks gradually down to the ground. *Line* 4. Sing quietly, finger of right hand upraised to command silence. *Line* 5. Sun hides behind the form. *Line* 6. Flowers nod and rock from side to side as if sleepy. *Line* 7. As line 4. *Line* 8. Peace, a good-tempered-looking girl, walks along between lines spreading her cloak as if to enshroud the earth. *Verse II, lines* 1, 2, 3, 4. Morn, a bright-looking lad, walks along waving hands as if to awaken everything. He points first here and then there as if lighting the earth. *Lines* 5 *and* 6. The " wee " ones representing birds' chirp. *Lines* 7 *and* 8. To be sung as happily as possible. Open hands, palms downwards, first raised to the level of the eyes, then moved slowly apart whilst fingers move rapidly.

# PART II

# Storied Games with Songs

*Photo by* *Lang Sims*

THE MERMAID

(1286D)

# (1) PASTORELLA

## (1) PASTORELLA

### THE STORY.

Long years ago, there lived a rich lord. He owned a strong and beautiful castle, of which he was very proud; but he was even more proud of his beautiful daughter.

He wished her to marry a rich man, but she loved a poor knight, and refused to do as her father wished. At this he became very angry, and said he would make her do as she was told. But she, knowing it would be wrong to marry a man whom she could not love, fled with her nurse from the castle one day, and married the knight whom she loved.

For a while they were very happy, but one day the father found out where they were living. He took a great many of his soldiers with him, and brought the poor lady and her husband back to the castle. There he locked them up, each in a separate dungeon, and said they should never see each other again.

The poor lady was very unhappy, and she became more unhappy still when one night a little baby girl was born to her.

"O nurse!" she cried, "what shall I do? If my cruel father sees the baby, he will only carry her away from me and be unkind to her. You must take her out into the fields far away from here. Perhaps some kind person will find her and care for her."

At first the nurse would not do as her mistress wished, but in the end she made ready to go. As she was dressing the baby, she noticed on its breast a little red mark just like a red rose.

"See here, mistress!" she cried. "Perhaps one day she will come back to us and we shall know her by this little red rose."

Then the mother kissed her babe many times, and the nurse stole out of the castle with the baby in her arms. She walked a long way, and the child fell asleep. Presently she laid it gently down upon the grass, and hid herself behind some bushes to see what would happen.

Soon the baby awoke and began to cry. The nurse was just thinking that she would have to take the baby up and carry it back to its mother, when she heard footsteps coming along. Then there passed by an old shepherd with his flock of sheep. He heard the child crying and looked about to see where it was. Finding it, he lifted it up.

"Poor little thing," said he, "I wonder whose you are! I cannot leave

you here or you will die. I will take you home to my wife, and she shall look after you until somebody comes to fetch you."

When the nurse saw the shepherd take the baby home with him, she went back to the castle and told her mistress what had happened. The lady was glad to think that her child was safe, and often wondered how her child was growing up during the long years she was kept prisoner in her father's castle.

Meanwhile, the shepherd carried the baby home, and his wife was very pleased to have it, for she had no children of her own. "The child must belong to some rich person," she said, "for she is so nicely dressed. I will keep these clothes, and perhaps one day we shall find out whose child she is."

The old shepherd and his wife did not know what the baby's real name was, so they called her Pastorella, which means "little shepherdess." Pastorella grew up, thinking that the shepherd and his wife were her real parents. As soon as she was old enough, she had to learn how to spin the wool and make her own dresses, and help in the fields with the sheep, too. Here she made friends with the other shepherdesses; but, strange to say, she always seemed to be ten times prettier and sweeter than any of them. They learned to love her very dearly; and, when their work was done and the sheep were resting, they would make a crown for Pastorella of flowers tied with silken ribbons. Then they would dance round her, singing, "Pretty Pastorella is our queen."

One day, when they had crowned Pastorella in this way, there came riding by a knight. He looked very splendid in his shining armour. His name was Sir Calidore, and he was one of the Fairy Queen's knights. Sir Calidore stopped to watch the dancing, and he thought he had never seen a prettier maiden than Pastorella.

"She is as beautiful as the Fairy Queen herself," thought he. "I will become a shepherd for her sweet sake."

So he took off his shining armour and became a shepherd, so that he might help Pastorella. Very soon he learned to love her so much that he asked her if she would marry him, and Pastorella, who loved Sir Calidore, very sweetly answered "Yes."

Everything went on most happily, until one day Sir Calidore went a-hunting with the other shepherds. He said good-bye to Pastorella, and promised not to stay away very long.

Now, near by there was a cave, and in this cave there lived a band of robbers. When they heard the horns blowing and saw the shepherds set out, the robbers knew that the shepherdesses were left all alone, and they thought

that this would be a good chance to steal the sheep, and carry off the shepherdesses. So, while the shepherdesses were dancing round Pastorella, they crept behind them and roughly carried them off to the cave. The shepherdesses screamed with fright, but the shepherds were too far off in the forest to hear them. When the robbers had shut the shepherdesses up in the cave, they drove all the sheep away, and burned the houses of the shepherds to the ground.

Just imagine Sir Calidore's grief and astonishment when he returned and found out what had happened! He called all the shepherds round him, and told them that he was really a knight, and that he knew how to fight. He said that he would go to the cave when it was dark and kill all the robbers, and set the shepherdesses free. The shepherds said that they would come and help; so, at night, they stole off silently to the cave. All was still inside the cave, for the robbers were asleep. Sir Calidore and the shepherds soon made an end of the sleeping robbers.

Then Sir Calidore rushed to the back of the cave, calling out, "Pastorella, where are you?" And Pastorella's voice answered, "Oh, is it really you, Calidore? We were all so frightened! Where are those dreadful robbers?"

"You needn't think about them any more, dear," replied Sir Calidore. "Let us make haste from this horrid place. Your father's home is all burned down, so I will take you to a lady whom I know, and she will care for you until we are married."

"But I cannot leave my father and mother like this," said Pastorella; "they are old and they have no home, and no money to build another cottage."

When the old shepherd heard her speak in this way, he said: "Dear child, I will tell you what you have never known before. You are not really our child. I found you one day as a tiny baby, and my wife cared for you. So go with this good knight who loves you, and may you be very happy!"

Then good Sir Calidore gave money to the shepherd and his wife so that they might build a new home, and Pastorella said good-bye to them. Sir Calidore lifted her on his horse before him, and they started on their way, the shepherds and shepherdesses wishing them great happiness.

At length they came to the castle of the lady whom Sir Calidore had spoken of. She was very pleased to welcome them, and was very kind to Pastorella.

"Come, my dear," said she, "you must be very tired after your journey. I will give you a clean dress to put on."

So Pastorella went with the lady, and an old nurse came to help her change her dress. As she was doing so, the old nurse cried out, "Mistress! mistress!

*Photo by* *Lane Sims*

PASTORELLA AND SIR CALIDORE

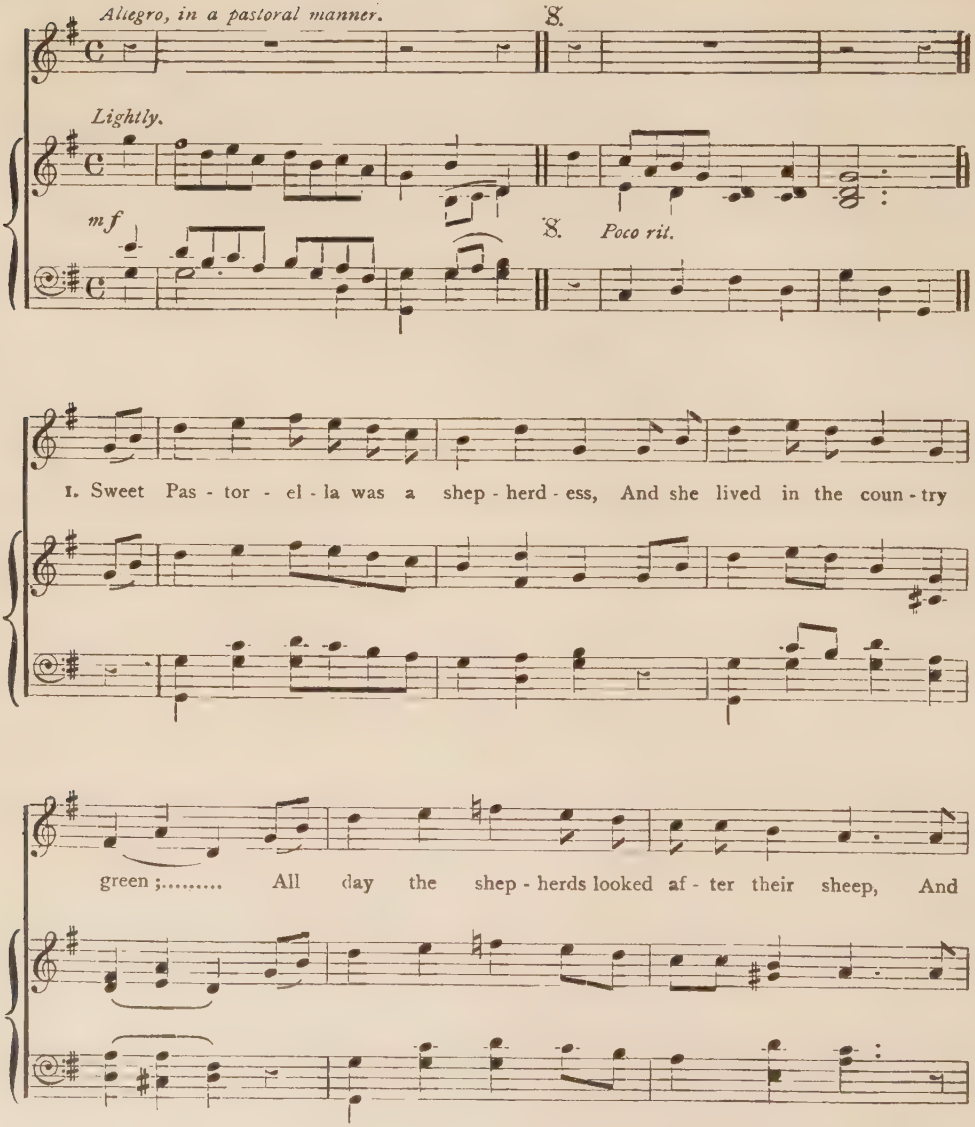
Come and see! She has come back to us again! Look! here is the little red rose!"

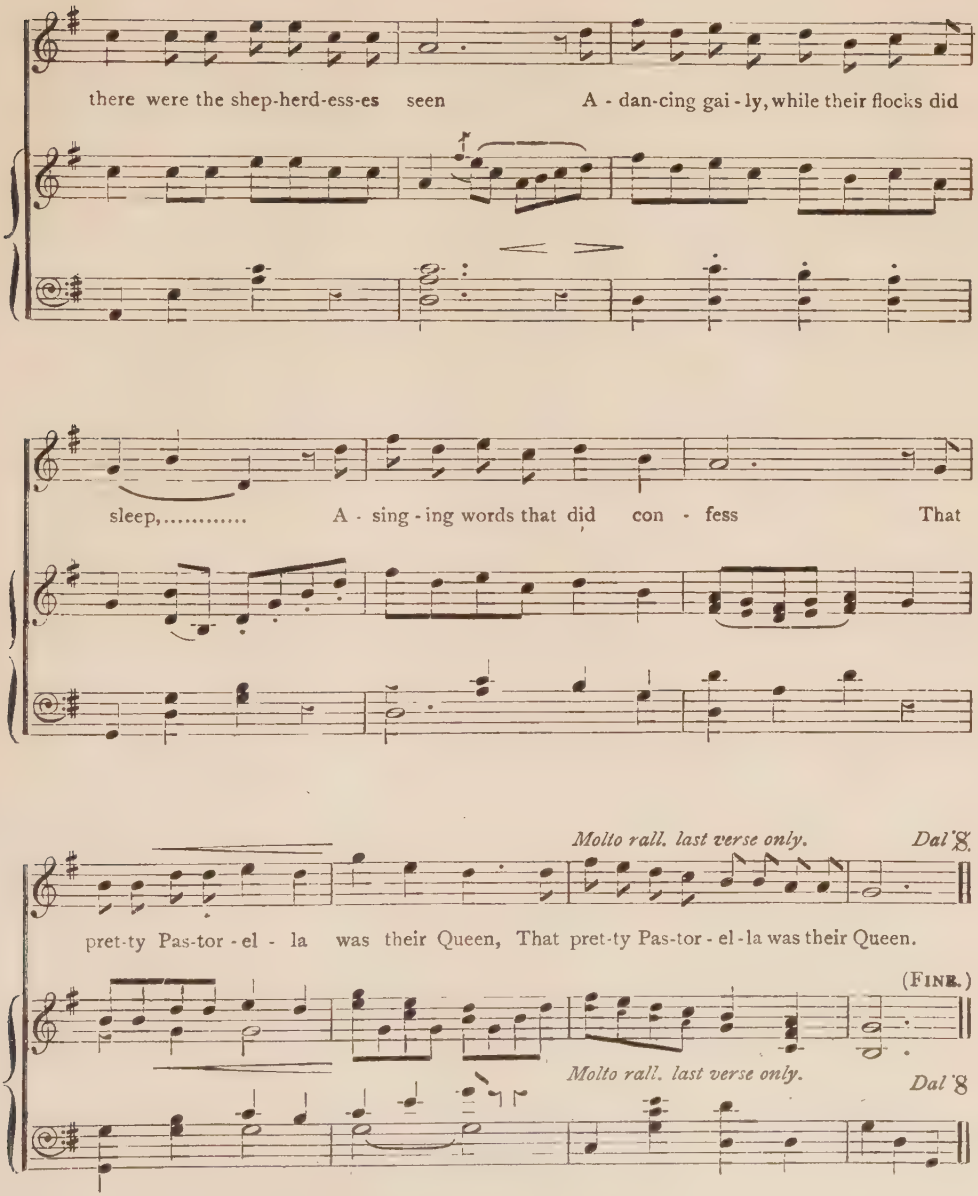
Pastorella could not make out whatever was the matter; but the lady put her arms around her, and said, "You are my own child. I lost you many years ago. Oh, my sweet daughter, how glad I am to find you again! Make haste, dear, we must tell Sir Calidore the good news."

Pastorella was soon dressed in a lovely silken gown, and never, thought Sir Calidore, had she looked so sweet and so beautiful. Very soon they were married, and they lived happily ever afterwards in the castle with Pastorella's mother.

You may wonder what had become of the cruel lord, the lady's father. Well, he had died long years before, so, at his death, the castle belonged to Pastorella's mother and the good knight, her husband.

# PASTORELLA


Allegro, in a pastoral manner.
Lightly.
mf
8.
Poco rit.
1. Sweet Pas - tor - el - la was a shep - herd - ess, And she lived in the coun - try
green ;..... All day the shep - herds looked af - ter their sheep, And


there were the shep-herd-ess-es seen A - dan-cing gai - ly, while their flocks did
sleep,..... A - sing - ing words that did con - fess That
Molto rall. last verse only.
Dal 8.
pret-ty Pas-tor - el - la was their Queen, That pret-ty Pas-tor - el - la was their Queen.
(FINE.)
Molto rall. last verse only.
Dal 8

2. There came a gentle knight, Sir Calidore—
   There was no braver knight than he;
He watched them dance, and he heard their singing gay,
   And said, "A poor shepherd I will be."
So, helping Pastorella day by day,
He learned to love her more and more:
"Oh, Pastorella, will you marry me?
Oh, Pastorella, will you marry me?"

3. Now Sir Calidore a-hunting he would go:
   "Good-bye, my sweet love, good-bye."
And while he was gone there came some robbers bold,
   Who lived in a cavern that was nigh.
They came to steal the sheep within the fold;
The shepherdesses screamed "Oh! Oh!"
The robbers took no notice of their cry,
The robbers took no notice of their cry.

4. Sir Calidore, returning, found her gone!
   Not a soul anywhere in sight!
He vowed by his sword that he'd find her soon,
   And then went to seek her in the night;
And, killing all the robbers 'neath the moon,
He searched the cavern on and on,
And "Pastorella!" called with all his might,
And "Pastorella!" called with all his might.

5. Very happy was their meeting you may guess;
   In her ear whisper'd bold Sir Calidore
To sweet Pastorella that his love was true,
   And nobody else could love her more.
So, smiling up at him with eyes of blue,
She said she loved him none the less;
So happy did they live for evermore,
So happy did they live for evermore!

## GAME AND DANCE

### DIRECTIONS

This game reproduces, in a simplified form, the incidents of Sir Calidore's meeting with Pastorella; his attachment to her; the raid of the robbers upon the shepherdesses during his absence while hunting with the shepherds; Sir Calidore's victory over the robbers, and his re-union with Pastorella.

Spenser's Pastorella was dressed in green "which her own hands had dyed," and she wore "a crown of sundry flowers with silken ribbons tied." The teacher cannot do better than carry out this idea by dressing the girl who is chosen to play the part of Pastorella in a muslin dress of white with a green flowered pattern upon it, finished by the typical shepherdess's corslet bodice, made of green velveteen, and laced in front with green ribbons. She will also need a crown of flowers, in which pink should be the predominating colour. The boy who is to act Sir Calidore should be of a character suited to the Knight of Courtesy. It is rather a good plan to allow the class to choose their own Sir Calidore. The children will delight in electing the gentlest, and yet bravest, of their playmates for the part. It is, of course, impossible to dress him in armour, but a suitable costume for him would be a tunic of purple sateen, provided with a sash and sword; purple stockings; shoes or sandals, gilded with gold paint; a cloak of purple velveteen, attached at the front of the right shoulder and under the left arm; a velveteen cap, ornamented with a feather. A little gilt lace gives an effective finish to the costume.

The teacher should choose the best dancers in the class to be the shepherds and shepherdesses, either one set of eight, or two, accordingly to the size of the class. The shepherdesses may wear pink paper sun-bonnets. Pastorella and the shepherdesses require crooks, which can be made of cane with stout wire, bent in the form of a crook, fitted in at the top. The wire may be covered with pink paper to match the sun-bonnets, and finished off with a bow. The shepherds may wear green paper hats to give a further touch of colour to the game.

The teacher should choose as many boys for robbers as there are shepherdesses, including Pastorella. Each robber should be told which girl he is to carry off at the appropriate moment. The robbers may wear their own hats, preferably those of the slouched variety, well pulled down over their faces to make them look as wicked as possible.

The remaining children of the class should be divided into two portions, one to represent the cave where the robbers lived, and the other the forest where Sir Calidore went a-hunting.

A stool is required for Pastorella to sit on while the shepherds and shepherdesses are dancing. The arrangement of the class is best seen by the accompanying Diagram 1, in which A represents Pastorella; B, Sir Calidore, during verse 1; C, the shepherdesses; D, the shepherds; E, the children who form the wall of the cave, the "door" of which is at X; F, the children who form the forest; R, the robbers; and ⊙, the position for Pastorella's stool. The robbers should lie on the floor and remain hidden till verse 3.

### VERSE 1.

The class, being thus arranged, should begin to sing verse 1, indicating with suitable gestures Pastorella, the shepherds and shepherdesses, as they are mentioned in the singing. At the words "a-dancing gaily," the shepherdesses should form a ring and dance round Pastorella, all bowing to her on the word "Queen." Then at the end of the verse, Pastorella should go and sit down and the shepherds and shepherdesses take their places for the dance. A few boys may be chosen to whistle the melody during the dance to imitate shepherds' pipes playing. As the dance proceeds Sir Calidore should approach Pastorella, and bowing to her, hat in hand, should converse with her quite naturally.

### THE DANCE

MUSIC.—The accompaniment played four times.

STEP.—Barn dance.

The children to stand in squares of eight, facing the centre as indicated in Diagram 2, of which the odd numbers represent the Girls, and the even numbers, the Boys.

*FIRST MOVEMENT.*

Boy 2 to take Girl 1's left hand in his right, putting his left hand on his hip, and the Girl holding her crook in her right. Boy 4 and Girl 3 to do the same. Couples 1, 2, and 3, 4, to advance towards each other for two measures, then retire to their places for

FRONT. *Diagram* 1.

two measures; then advance again for two measures; then couple 3, 4, to hold up their clasped hands high to allow couple 1, 2, to pass underneath and between them; then couple 1, 2, to dance on and take couple 3, 4's place in the set, and couple 3, 4 to dance on and take couple 1, 2's place in the set. They will then have reached the 8th measure,

*Diagram* 2.

*Diagram* 3.

*Diagram* 4.

and will be standing as in Diagram 3. Couples 1, 2, and 3, 4, to repeat from the beginning, couple 3, 4, passing between couple 1, 2, this time. At the last measure but one, couples 5, 6, and 7, 8, to separate, and stand as indicated by Diagram 4.

*SECOND MOVEMENT.*

Line 7, 2, 1, 6, to join hands; line 5, 4, 3, 8 to join hands, Girls 5, 7, holding their dresses with their left hands, and Boys 6, 8, putting their right hands on hips. Lines 7, 2, 1, 6, 5, 4, 3, 8 to advance towards each other for two measures, then retire for two measures,

then advance again for two measures, then retire again for two measures. Then Girl 7, joining hands with Boy 8, and Girl 5, joining hands with Boy 6, all to form a ring and dance round, returning to their original places at the last measure. and standing as in Diagram 5.

*THIRD MOVEMENT.*

Couples 5, 6, and 7, 8, to dance towards each other exactly as did couples 1, 2, and 3, 4, in the First Movement. At the last measure but one, couples 1, 2, and 3, 4, to separate and stand as indicated in Diagram 6.

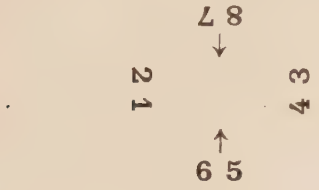



*Diagram* 5.

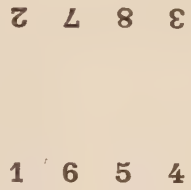



*Diagram* 6.

*FOURTH MOVEMENT.*

Line 1, 6, 5, 4, to join hands, Girl 1 holding her dress in her left hand, and Boy 4 putting his right hand on his hip. Line 3, 8, 7, 2, to join hands, Girl 3 holding her dress in her left hand, and Boy 2 putting his right hand on his hip. Lines 1, 6, 5, 4, and 3, 8, 7, 2, to advance towards each other for two measures, then retire for two measures; then advance again for two measures, then retire again for two measures. Then Boy 2 joining hands with Girl 1, and Boy 4 joining hands with Girl 3, all to dance in a ring till the 15th measure is reached, and then return to their original places as in Diagram 1, by the time the 16th measure is finished.

**VERSE 2.**

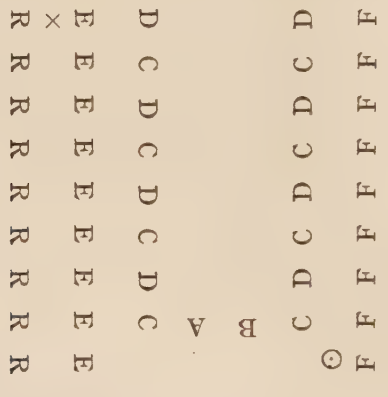
As the class sing "There came a gentle knight," Sir Calidore should bow to Pastorella, and replace his hat; he should then advance towards the shepherds and shepherdesses and stand facing them. He should salute the class and they return the salute. At the words "And said, 'A poor shepherd I will be,'" Sir Calidore should again approach Pastorella, hat in hand, and lead her before the shepherds and shepherdesses. When they sing "O Pastorella, will you marry me?" he should take her right hand in his and kneel to her. At the same time each shepherd should step before his shepherdess and imitate Sir Calidore.

**VERSE 3.**

At the beginning of verse 3, Sir Calidore and the shepherds should stand still, retaining their partners' hands. At the word "Good-bye!" they should kiss the Girls' hands and trip away into the "forest," the Girls waving their hands in farewell. Then the shepherdesses should form a ring and dance round Pastorella. The robbers meanwhile should creep out of the "cave" and carry off the shepherdesses, who must pretend to struggle and weep. Each robber should make his shepherdess kneel down in the cave, and stand over her as if guarding her.

**VERSE 4.**

When verse 4 begins, Sir Calidore and the shepherds should emerge from the forest and gaze about them as if very much astonished to find "not a soul in sight." At the words "He vowed by his sword," Sir Calidore should draw his sword, and kneeling, solemnly kiss the hilt. (The teacher will, of course, have explained the significance of this to the class.) He and the shepherds should advance to the cave and pretend to dispose of the robbers, who should fall on the ground as if slain. Each shepherd should claim his own shepherdess while Sir Calidore finds Pastorella, and prepare to lead her out of the cave.




FRONT.

*Diagram* 7.

**VERSE 5.**

At the beginning of verse 5, the shepherds and shepherdesses should trip out of the cave, taking up the positions indicated in Diagram 7, the shepherdesses holding up their crooks to meet in the middle. When they are thus arranged, Sir Calidore should lead Pastorella from the cave and under the crooks, until they reach the position A B. She must look at him and smile, and he should kiss her hand gracefully on the words "She said she loved him none the less." There should be a waving of hands in token of rejoicing at the end of the game.

# (2) PERSEPHONE

## (2) PERSEPHONE

### THE STORY.

MANY, many hundreds of years ago, when all the world was young, there lived a kind and beautiful fairy. She was not at all like the tiny fairies we think of nowadays, with their shining wings and dainty ways; she was like a tall and noble woman. She was usually dressed in a long robe of golden colour, the colour of ripe corn, and in her hair, which flowed over her shoulders in long dark curls, she liked to wear wheat-ears and scarlet poppies. The people called her Mother Ceres, and they were always very pleased to see her; because Mother Ceres went about the world taking care of all the plants, binding them up when the wind had blown them down, and helping them to grow properly. Her special care was the different kinds of corn that grew in the fields, and, when the people saw Mother Ceres often in their gardens, they would say, "We shall have a good harvest this year."

Now Mother Ceres had a daughter whose name was Persephone. She was very lovely to look upon, and her mother nearly always dressed her in pale blue, just the colour of the sky, and pale green, the pretty green which you see in the springtime when the leaf-buds are beginning to open.

When Persephone grew old enough, she learned to help her mother with her work. Mother Ceres gave her all the flowers to take care of. This meant a great deal of work for Persephone, for she had to remember just when to wake each flower so that it blossomed at the proper time of the year, and just when to send each flower to sleep so that it had its proper rest. The flowers all loved Persephone very dearly. They called her "The Flowers' Queen," and, hearing her gentle footsteps over the grass while she was doing her work, they would nod their heads and bow to her, or stretch themselves to touch her as she passed.

One day Persephone was playing with some other maidens; they were making crowns of flowers and seeing who could make the prettiest one. All at once they heard the sound of horses galloping, and through the trees there dashed the King of the Underworld in his chariot. The maidens dropped their flowers and fled in terror, but the King put his arm round Persephone and lifted her into his chariot. Poor Persephone screamed with fright, but the King spoke kindly to her, saying, "Do not be afraid, sweet Persephone, for I am not going to hurt you. I only want you to come with me and be my queen. I have asked so many maidens to marry me, and none of them will,

because they do not like my dark home under the ground. If you will be my queen you shall have all you can possibly wish for."

But Persephone only cried, and said, "Oh, let me go back to my mother! I love the sunshine and the flowers. I do not want any of the things that *you* can give me."

Then the King answered: "Persephone, it is no use for you to say all this, for I have made up my mind to have you for my wife, and, if you will try to love me a little, you will make me very happy. I have been so lonely without a queen." The King spoke so sadly that Persephone felt quite sorry for him, so she dried her eyes, and said that if he would promise to let her go back to her mother soon, she would stay with him for a short time.

In the meantime they had been driving on and on. Very soon they came to a dark tunnel in the rocks. Into this they drove, and down they went, down, down, into the dark earth. Presently they passed a stream of water rushing along, and Persephone, unclasping her girdle from around her waist, threw it into the stream, saying, "O water fairies that dwell in this stream, carry this to my mother, and tell her what has happened to me."

So the water nymphs carried Persephone's girdle along beneath the ground.

After the King had driven on in the dark for some time, they came to a golden gate, through which they passed to the King's golden palace. He lifted Persephone from the chariot, and, calling his slaves, bade them dress her in rich robes and adorn her with jewels. Persephone could not help liking the beautiful things which were given to her, and admiring the King's wonderful palace. It was lit up with hundreds of lamps of different colours, and the lamps were all made of sparkling precious stones. But she longed for the golden sunshine and the blue sky, for the songs of the birds and the scent of the flowers, and, most of all, for her dear mother, who, she knew, would be wondering what had become of her.

Poor Mother Ceres! She waited and waited for Persephone to return; and when her child did not come back, Mother Ceres neglected all her work and wandered about the world, asking the people whether they had seen Persephone. But no one knew what had become of her, and no one could help poor Mother Ceres in her trouble. So the flowers drooped and died, because they had not Persephone to care for them, and the plants in the people's gardens would not grow because Mother Ceres did not go near them now. The corn yielded no seed, and the trees no fruit, and all the world was sad and sorry because of Mother Ceres' grief.

At length, one day she came to a stream in her wanderings, and what should

she see floating on the water but Persephone's girdle! She stooped to take it out from the water. "Oh, my poor child!" she said; "were you drowned?" And Mother Ceres sat by the stream and wept. Then the water nymphs whispered kindly, "Do not weep, Mother Ceres; Persephone is not dead. She has been carried away by the King of the Underworld to be his queen."

"Ah! how shall I get her back again?" sighed Mother Ceres.

"That we cannot tell you," answered the water fairies; and they glided away with the stream.

Then Mother Ceres journeyed all over the earth to try and find the way down to the Underworld, but no one was able to tell her how to get there. At last, she was so tired that she sat down in a field to rest. All at once she felt something warm touching her tired face, and, looking up, she saw the sun shining brightly in the sky.

"O Sun," said she, "can you tell me how to find my Persephone?"

The Sun smiled kindly and said, "Mother Ceres, I will get a friend of mine to help you. My friend, the Wind, shall carry a message to the King of the Underworld saying that Persephone must return to you."

So the Wind carried the message down beneath the ground. The Wind whispered in the King's ear, "Send Persephone back to her mother as you promised."

Now all the time that Persephone had been living under the ground, she had eaten no food, for she knew that, if she did so, she would have to live there for ever. But it so happened that, just as the Wind came to bring Mother Ceres' message, Persephone had put her teeth into a pomegranate, a fruit of which she was very fond, and had eaten six seeds. So the King said, "Persephone, because you have eaten six of the pomegranate seeds, you must live with me for six months of each year, but you may go back to your mother for the other six months of every year."

How glad Persephone was at the thought of seeing her dear mother again! The Wind lifted her gently in his arms and carried her up, up, until once more she saw the sky and the sun. As she tripped along to meet her mother, wherever her feet touched the ground the grass sprang up fresh and green. The leaf-buds upon the trees burst their coverings in their joy at seeing her again, and at last Persephone was in her mother's arms.

Soon did Mother Ceres and Persephone set to work, and, in a short time, all the world was gay again with flowers and fruit and ripening corn. The people rejoiced with Mother Ceres because Persephone had come back. But,

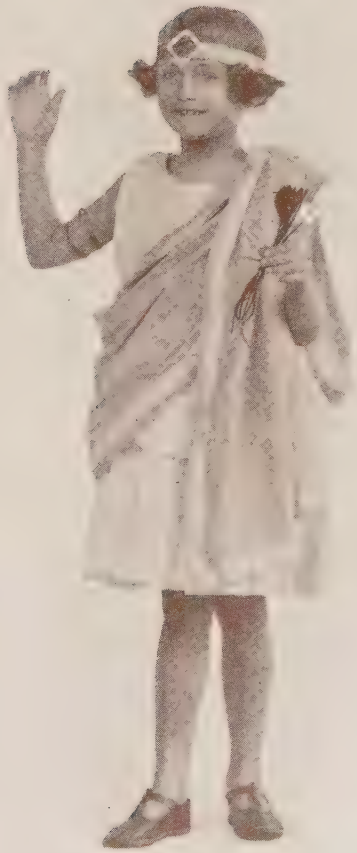


*Photo by* *Lang Sims*

(1286D)

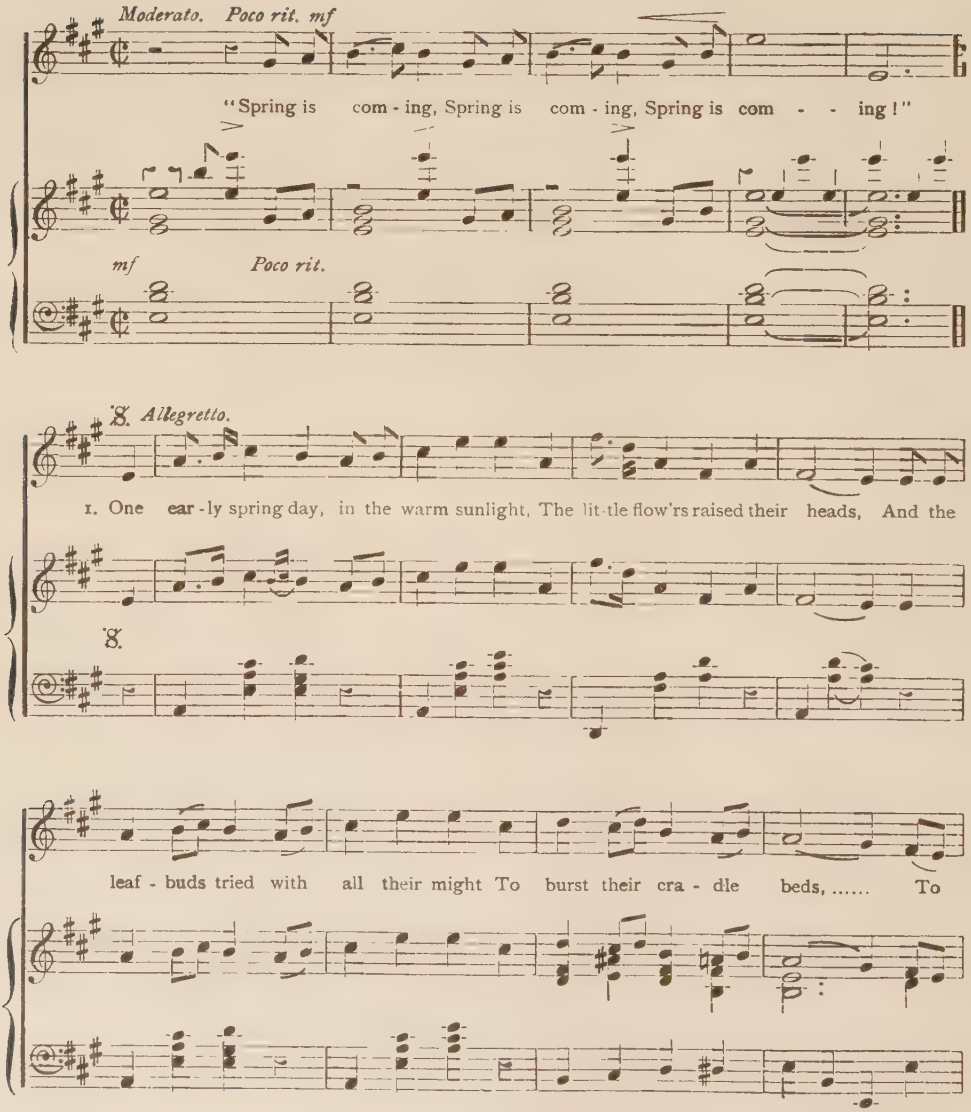
PERSEPHONE

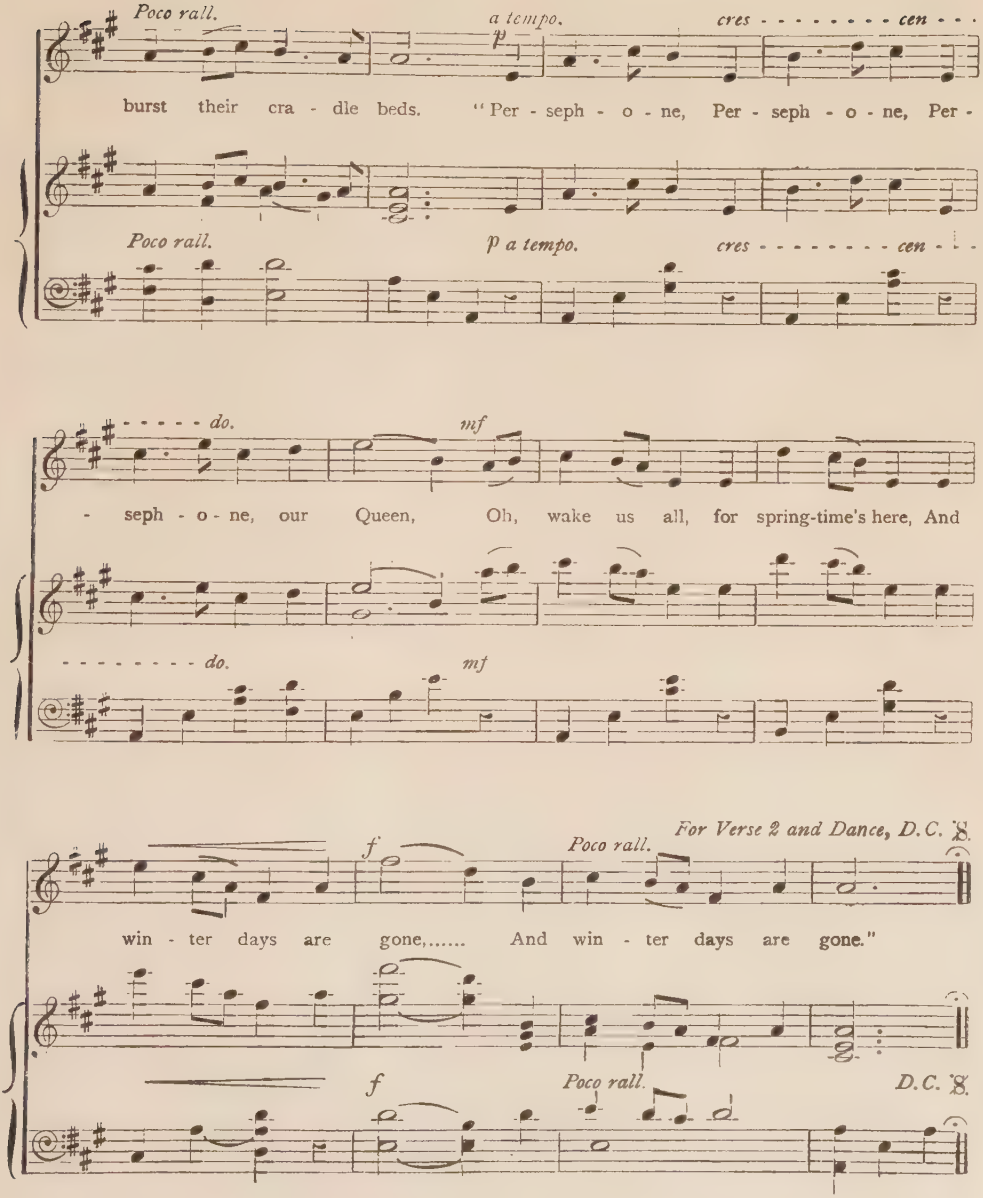
after six months had gone by again, the King of the Underworld came to fetch Persephone to be his queen once more.

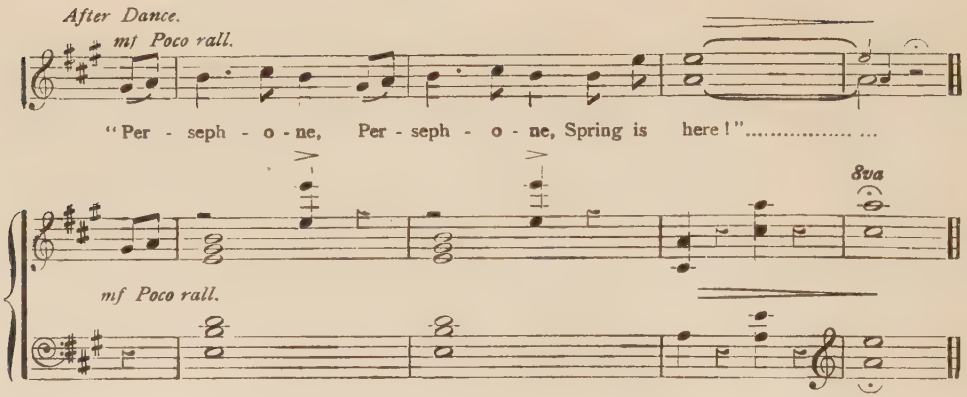
"Ah!" said she; "give me time to put all the flowers to sleep, so that they may rest until I come back again!"

Then Persephone went all over the world, gently touching the flowers and telling them to sleep until she returned to awaken them. After she had done this, she went down to be the Queen of the Underworld for six months, as the King had said; and for ever afterwards did Persephone spend six months with her mother and six months beneath the ground in every year. She does so still; and, if children know how to listen, they may hear the flowers asking Persephone to return and awaken them in springtime, and to send them to sleep before the winter comes and she goes to be Queen of the Underworld.

# PERSEPHONE IN SPRING




Poco rall.
a tempo.
p
cres - - - - - - - - cen - - -
burst their cra - dle beds. "Per - seph - o - ne, Per - seph - o - ne, Per -
Poco rall.
p a tempo.
cres - - - - - - - - cen - - -
do.
mf
- seph - o - ne, our Queen, Oh, wake us all, for spring-time's here, And
- - - - - - - - - do.
mf
For Verse 2 and Dance, D.C. 𝄋.
f
Poco rall.
win - ter days are gone,..... And win - ter days are gone."
f
Poco rall.
D.C. 𝄋.




2. Persephone is the flowers' Queen,
The little leaves love her too,
And they dance all day, when the wind is high
Beneath the sky so blue.
Tra la la la, tra la la la, tra la la la la la aa,
They dance all day, when the wind is high,
Beneath the sky so blue.

*After the Dance.*

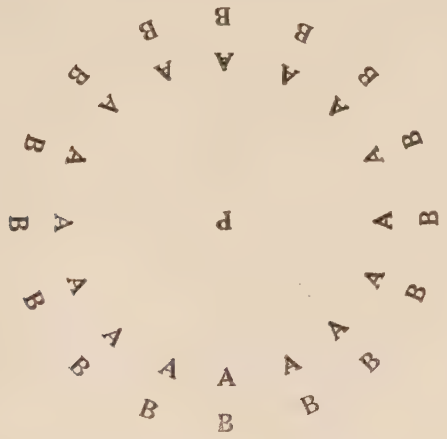
"Persephone, Persephone, Spring is here!"

## GAME AND DANCE

### DIRECTIONS

This game represents the coming of spring as personified in the return of Persephone from the Underworld—and is intended for the older children of the Infants' School. The teacher should choose a fair and graceful girl with a good voice, to play the part of Persephone, and she should be dressed in a sleeveless gown of pale blue muslin, with a full skirt; while from the left shoulder and under the right arm should be draped a scarf of pale green muslin, having long ends, hanging down both back and front. A girdle of green ribbon, a gold band for the hair, and sandals complete the costume. As the game should be played in springtime, Persephone should hold a few spring flowers in her left hand.

The Girls of the class represent the flowers, and may wear wreaths of artificial flowers upon their heads. The Boys represent trees. The class should be arranged in a double circle, the Girls inside and the Boys outside, all facing the centre. The Girls should kneel upon the floor and adopt a sleeping attitude; the Boys should stand and also pretend to sleep.



FRONT.

*Diagram* 1.

**VERSE 1.**

The class being thus arranged, Persephone should enter the ring, as if returning from the Underworld, and standing in their midst should sing "Spring is coming!" Her right hand should be raised as she sings, and the class should hum the air. They should then begin to sing verse 1. At the words "The little flow'rs raised their heads," the Girls should look up and extend their arms towards Persephone, and the Boys should do the same when they sing "And the leaf-buds tried." All, however, should fall asleep again immediately afterwards. As soon as they begin to sing "Persephone," she should pass round the ring, touching each Girl upon the head. As she does this, the Girl should wake up and stand, the Boy behind her awakening when she does, and extending his arms to represent the branches of a tree.

**VERSE 2.**

At the beginning of the second verse, Persephone should be again standing in the middle of the ring. All should bow to her on the word "Queen," and kiss hands to her on the word "love." The Girls should then face the Boys, and, all bowing to each other on the word "dance," and pointing upwards on the word "sky," should then take *right hands across*, and dance round, using polka step, while they sing "Tra la la." When they reach the word "dance" again, they should bow to each other as before, and point upwards on the word "sky." As the last word "blue" is sung, all should take their positions for the dance.

### THE DANCE

MUSIC.—The accompaniment played through once, or twice, according to size of class.
STEP.—Polka step.

Diagram 1 represents the original position of the class, A indicating Girls, B Boys, and P Persephone. As the second verse finishes, alternate Boys step forward and then to the right, turning their backs to the centre of the ring, so as to stand opposite other Boys with a Girl between each pair. Half the Girls should turn to their left and half to their right. Persephone should take up the position P in Diagram 2, which represents how the class will now be standing. The Boys should hold their arms upwards to represent trees, and the Girls hold their dresses ready to begin dancing.

FRONT.

*Diagram 2.*

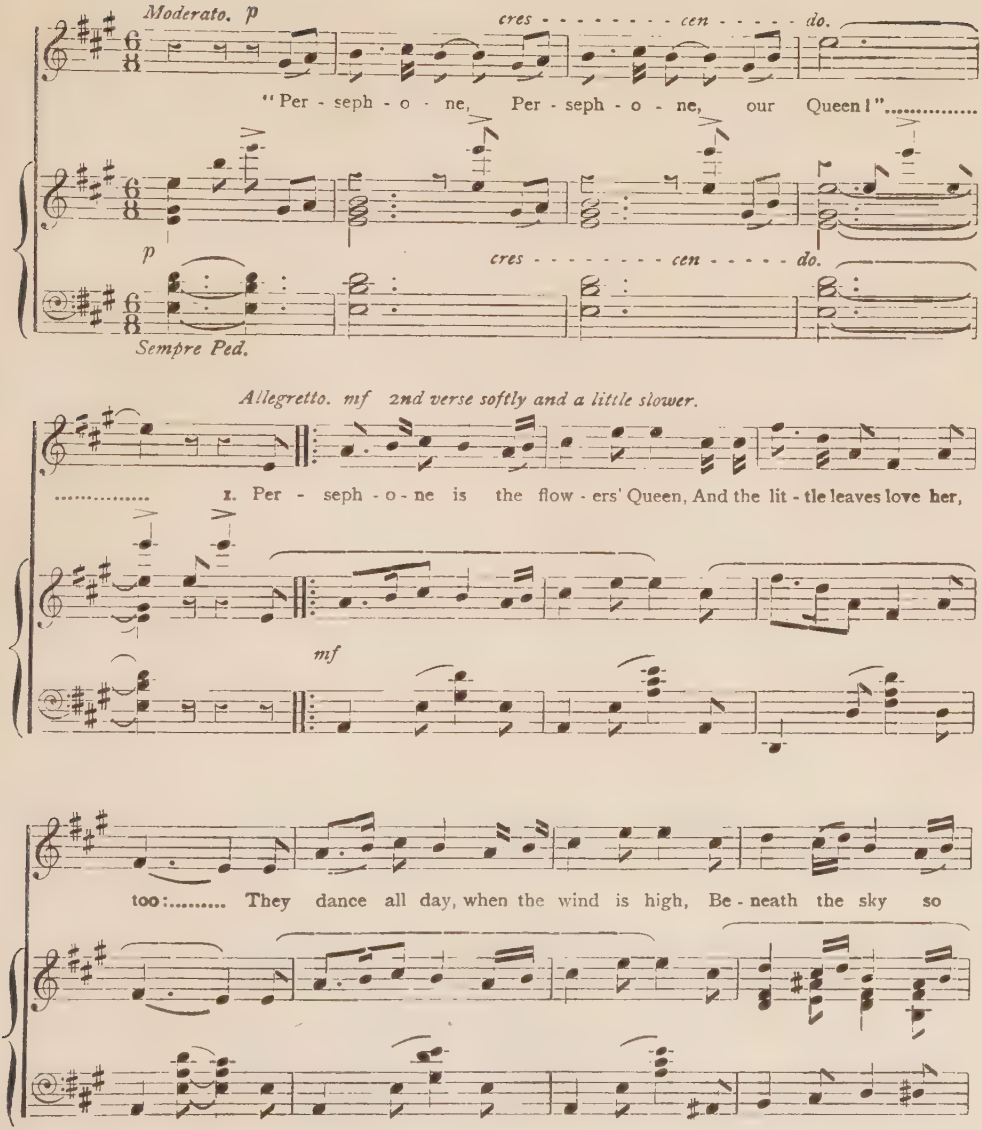
*THE MOVEMENT.*

The Girls to dance forward, half of them turning to the right and half to the left on reaching ⊙—Persephone to lead those dancing to their right—all taking the direction indicated by the arrows in the diagram. When they reach X, Persephone to dance to the centre of the ring, and the Girls to return to their places between the Boys. As the dance finishes, the Boys to step back to their original places, as in Diagram 1, and the Girls to face the centre of the ring.

*FINALE.*

The class should sing " Persephone, Persephone, Spring is here ! " slowly and expressively, extending both hands to her with a graceful gesture as they say her name, and raising their hands upwards on the word " here " to suggest the rousing effect of spring.

# PERSEPHONE IN AUTUMN



*Poco rall.* *a tempo.* *cres -*

blue,..... Be - neath the sky so blue. ..... Tra la la la! Tra

*Poco rall.* *a tempo.* *cres -*

*cen* *do.* *f* *mf* *cres*

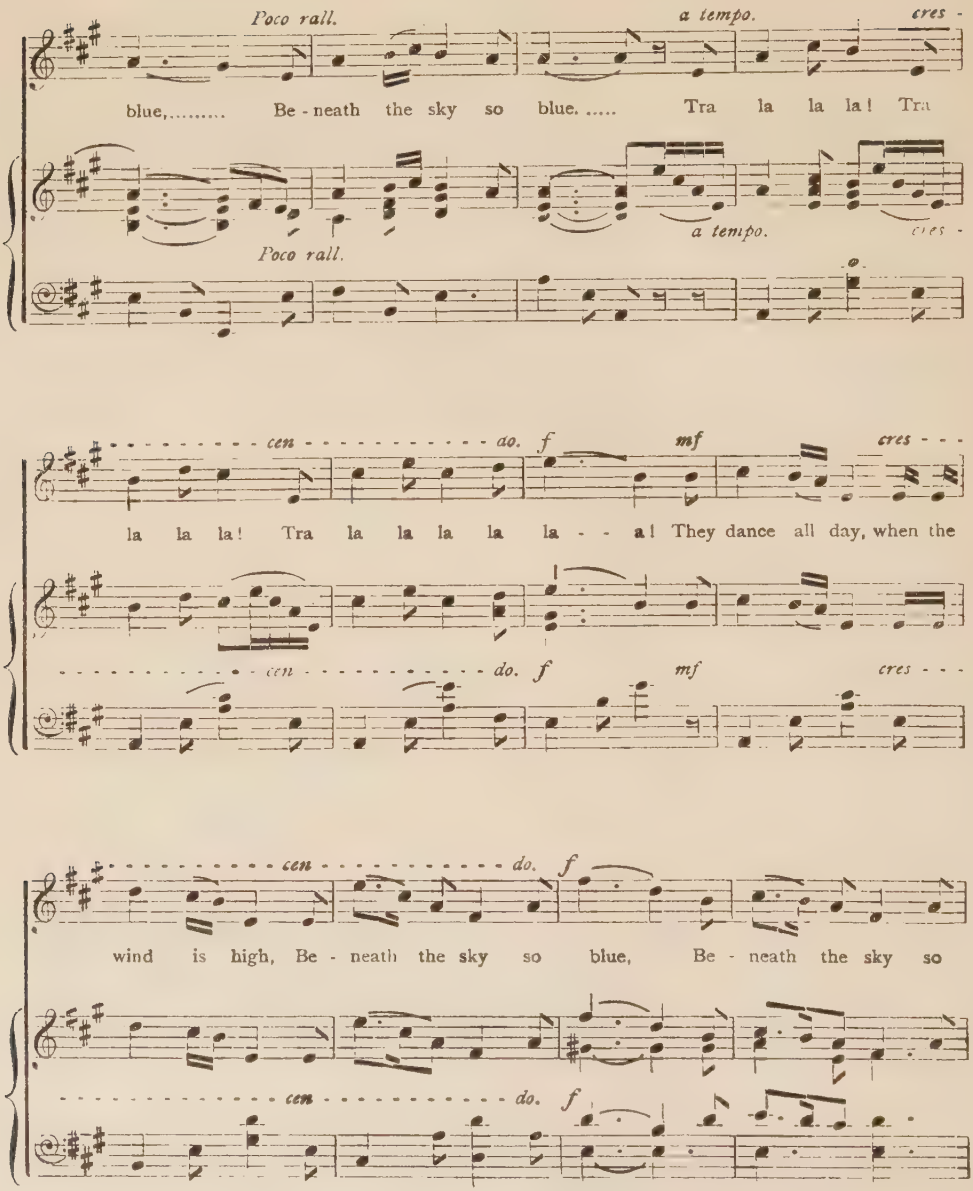
la la la! Tra la la la la la - - a! They dance all day, when the

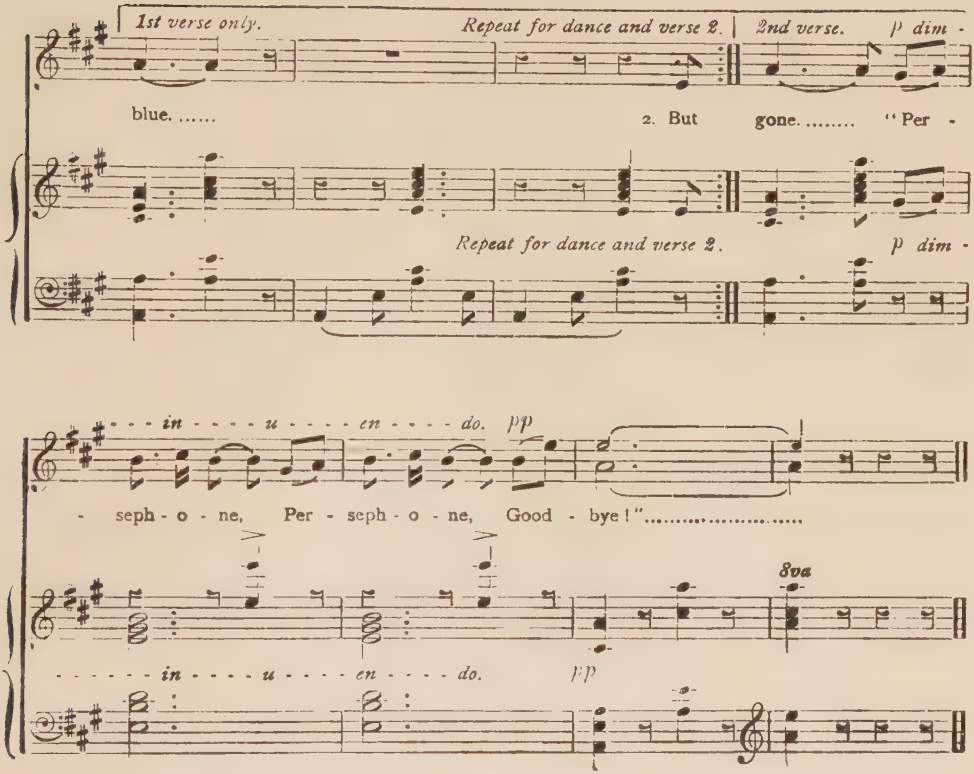
*cen* *do.* *f* *mf* *cres*

*cen* *do.* *f*

wind is high, Be - neath the sky so blue, Be - neath the sky so

*cen* *do.* *f*






2. But soon they all so tired grow,
They nod and bend their heads ;
And then the flowers lie down so low,
To sleep within their beds.
" Persephone, Persephone, Persephone, our Queen !
O send us all to dreamland now,
Till winter days are gone."

*After verse* 2.

" Persephone, Persephone, Good-bye ! "

## GAME AND DANCE

### DIRECTIONS

This game represents the coming of autumn as personified in the farewell of Persephone to the world of vegetation before passing away to become the Queen of the Underworld.

Directions as to Persephone's costume, and the arrangement and part taken by the class will be found in "Persephone in Spring." In Autumn, Persephone should hold a few wheat-ears and tinted leaves, and the Boys may hold dried leaves, such as will be found upon the ground at this season of the year.

### VERSE 1.

The class standing in a double circle, all facing the centre, where Persephone stands, should sing the introductory phrase "Persephone, Persephone, our Queen!" extending both hands to her as they say her name, and bowing to her on the word "Queen." They should then proceed with the verse exactly as in verse 2 of "Persephone in Spring."

### THE DANCE

As in "Persephone in Spring."

### VERSE 2.

When the class sings "But soon . . . beds," they should nod and bend their bodies as if very tired, gradually singing more slowly and softly as the verse proceeds. At the words "lie down," the Girls should lie gracefully upon the floor, their heads resting on their hands, and the Boys kneel on one knee. When they say Persephone's name, she should pass round the ring, touching each Girl on the head. As she does this, the Girls should close their eyes, the Boys behind them adopting a sleeping attitude, and dropping their leaves upon the floor.

### *FINALE.*

Persephone should pass slowly and sadly out of the ring, kissing her hand, while the class sings softly "Persephone, Persephone, Good-bye!" As they sing they should open their eyes and slowly kiss hands to her, dropping asleep again immediately. Persephone should stand at a little distance while they hum the air of the "Persephone, Persephone, Good-bye!"

# (3) NARCISSUS AND ECHO

## (3) NARCISSUS AND ECHO

### THE STORY.

LONG, long ago, in the fair land of Greece, there lived a beautiful youth called Narcissus, and a lovely nymph whose name was Echo. Echo loved Narcissus very dearly, and for a time he loved her too.

But he was so strangely beautiful that every one who saw him had something to say about him. Some praised his golden curls. Some admired his eyes, which, they said, were as blue as the summer sky—and the sky is *very* blue in Greece. Others talked about his lovely pink and white skin until, sad to tell, Narcissus began to think of nothing but himself and his own loveliness. He would not speak to Echo or any one else, and he went away into the woods alone.

Poor Echo was very lonely without him, and very unhappy because he would not speak to her. So one day she followed him to see where he went. She crept quietly after him, hiding behind the trees so that he could not see her. On and on Narcissus went, and at last he reached a pool in the middle of the wood. Echo watched to see what he would do, and Narcissus flung himself upon the grass beside the water, and gazed, and gazed into it. He was admiring his own image in the pool.

In those days people seldom had mirrors to use. They did not know how to make looking-glasses like ours, and the mirrors they did make were of polished metal and cost a great deal of money. So Narcissus was using the pool as a looking-glass. There he could see his own beautiful face and admire it as much as he pleased.

Echo went quietly up to him. "O Narcissus," she cried, "why dost thou leave me like this? Lov'st thou me no more?"

Narcissus pushed her away rudely, and said, "Go away, I want to be alone."

Poor Echo was so hurt by these unkind words that she began to weep and sob as if her heart would break. She wandered up and down the wood, up and down, not knowing what to do or where to go.

Now in this wood there lived the Fairy Queen and her fairies. The fairies heard Narcissus speaking rudely to Echo, and they saw poor Echo crying bitterly. They were angry with Narcissus and very sorry for Echo, so they went to the Fairy Queen and told her all about it. Titania, for that is the Fairy Queen's name, was very angry, too, when she heard her fairies' story, and she said, "I will punish this rude boy who thinks so much of himself;

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(1286D)

NARCISSUS AND ECHO

I will give him some work to do, and then he will not have time to admire his pretty face any more ; make haste, fairies, and get me ready ! "

So the fairies made haste, and they dressed Titania in her loveliest pink gown, placed a jewelled crown upon her head, and her magic wand in her hand. Then Queen Titania stepped into her pretty carriage, which was made of a beautiful shell of rainbow colours, and two little elves drew her gently along over the grass. Thousands of dancing fairies strewed flowers in her way, singing happy songs because they loved their Queen so much.

At length they drew near to the place where Narcissus was still gazing at himself in the pool. The Fairy Queen stepped out of her carriage and spoke to him.

" Narcissus," she cried.

Narcissus stood up, looking quite startled. " Narcissus," said Titania, " what is this I hear ? Hast thou been rude to Echo dear ? "

Narcissus felt thoroughly ashamed of himself. He hung down his head, and could not answer.

" Narcissus," said Titania again, " hear thy punishment. A flower from henceforth thou shalt be ! "

As the Fairy Queen said this she touched Narcissus with her wand, and at once he was changed into a flower ; a white flower with a golden eye, the " pheasant-eyed " narcissus.

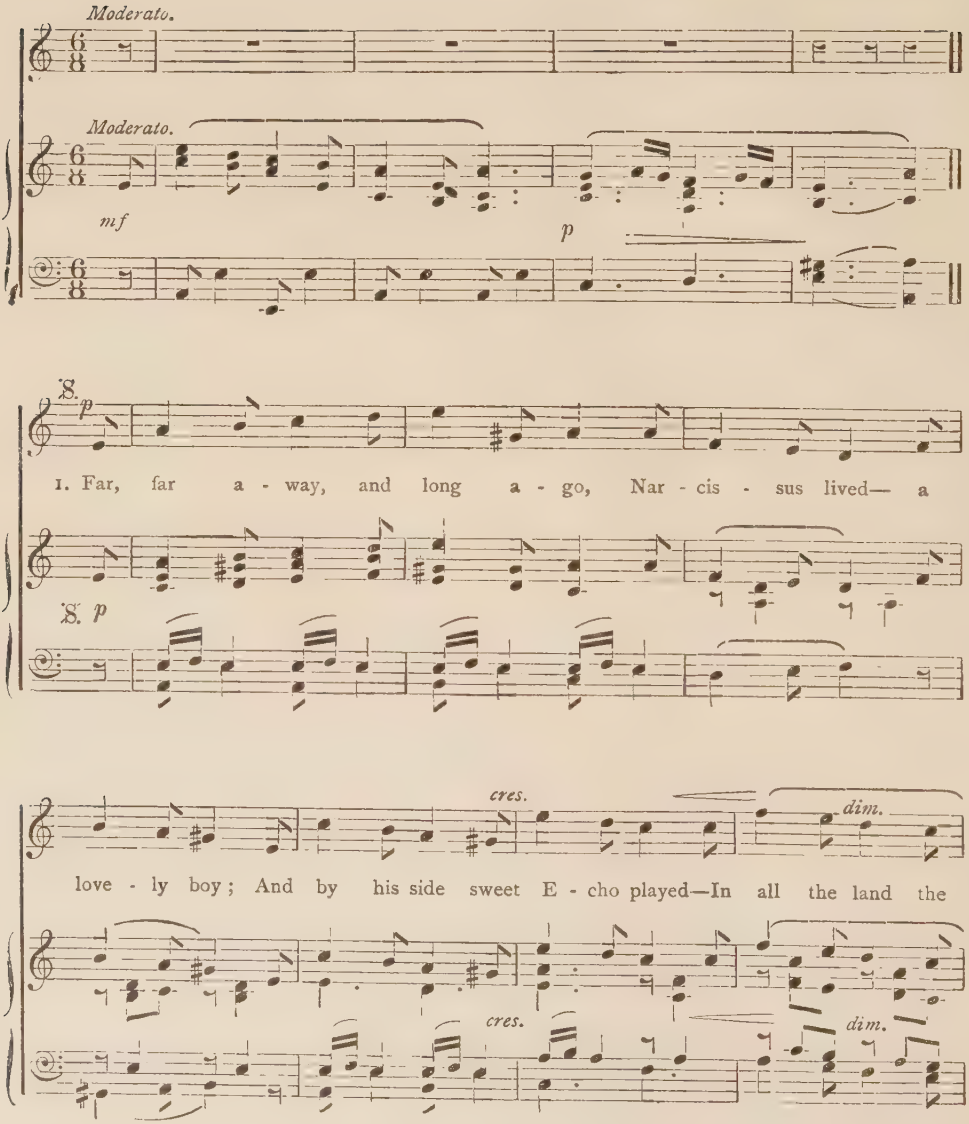
" Now, Narcissus," said Titania, " you can stay there and grow, and fill all the wood with narcissus flowers like yourself." Then the fairies left him alone, and very sadly he bent over the pool, and wished he had never been so vain.

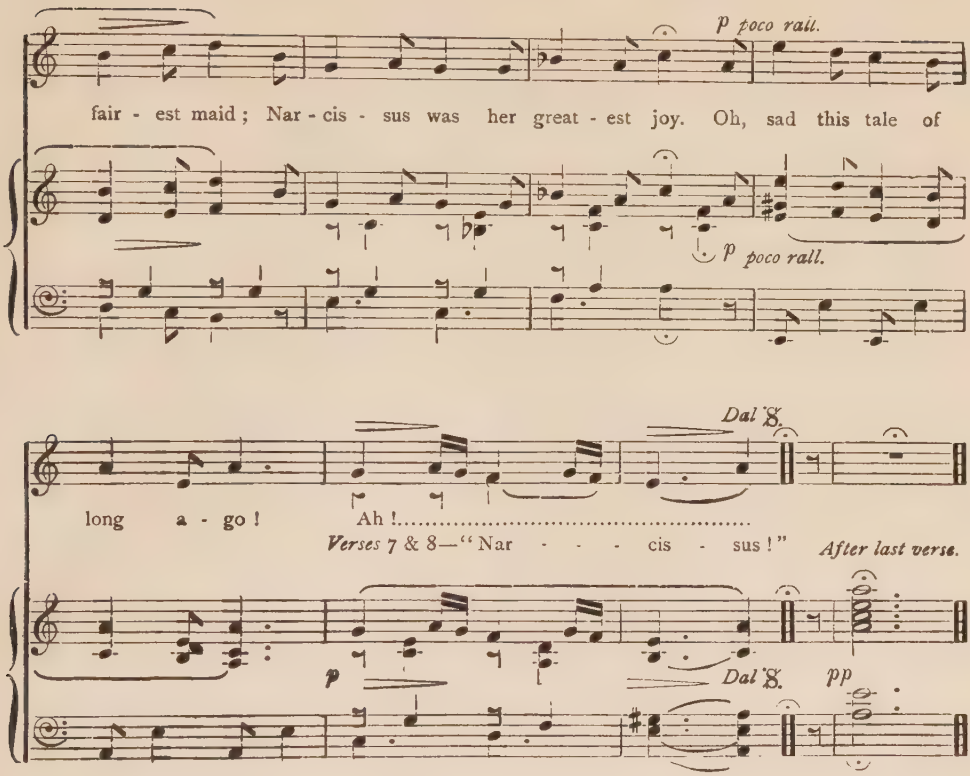
After a while Echo came back, hoping that perhaps Narcissus would be kind to her again. Of course she could not find him. She only saw the beautiful white flower.

" Narcissus, dear," she called out, " where are you ? O, Narcissus, Narcissus ! " And she sat down and wept, and her tears watered the flower. Narcissus would have given anything to be able to speak to her, for he was sorry now to see how sad she looked. Poor Echo wept and wept. She wandered up and down the wood, up and down, crying, " Narcissus, Narcissus ! " And still she wept, and wept, until she cried herself all away but her voice, which still kept on sobbing out, " Narcissus, Narcissus ! "

And, if you go into a wood, you can hear her voice still ; but now she does not say " Narcissus " any more. She just repeats after you whatever you happen to say ; and you call her voice " the echo."

## NARCISSUS AND ECHO






2. The people praised his golden hair,
His eyes so blue, his lips so dear;
So vain he grew, that every day,
Alone he took the forest way,
And, gazing in the pool so clear,
His face he saw that shone so fair.

3. Sweet Echo missed him in her play,
And all alone she wept full sore;
Then following his steps she went,
And, treading softly, o'er him bent;
"Narcissus, lov'st thou me no more?"
He rudely answered, "Go away!"

4. Poor Echo wandered all unseen,
And cried as if her heart would break
The fairies, in and out the flow'rs,
Who heard her weep for many hours,
So sorry were for her sweet sake,
They flew away to tell their queen.

5. Titania, the Fairy Queen,
With all her train of fairies came;
"Narcissus, what is this I hear?
Hast thou been rude to Echo dear?"
Narcissus hung his head in shame,
And wished he ne'er so vain had been.

6. "Narcissus, hear thy punishment;
A Flower from henceforth shalt thou be!"
And lo! just where Narcissus stood,
A flower sprang up within the wood,
With petals white, and golden eye,
And sadly o'er the pool it bent.

7. They left Narcissus there to grow,
And by and by sweet Echo came;
She did not know the flower was he
Whom she had loved so tenderly;
And many times she called his name.
"Narcissus, dear, where didst thou go?"

8. But now he could not say a word.
O how he longed her name to say!
So Echo left him all alone,
And through the wood her voice made moan.
She wept and wept herself away—
In every land her voice is heard.

## GAME

### DIRECTIONS

This game is suited to the older children of the Infants' or Kindergarten School. Younger children will hardly appreciate the pathos of the story, or be able to sustain the action through the several verses, while older ones quite understand the moral of the tale, and enter keenly into the spirit with which it should be acted.

If possible a really good-looking boy should be selected to play the part of Narcissus. He should be dressed in a white tunic, cut somewhat low at the neck and with quite short sleeves, and reaching about to the knees, finished with a green belt. He should wear a wreath of leaves upon his head, and his feet and legs should be bare, save for sandals, or very low brown shoes. The girl chosen for the part of Echo should, if possible, be a contrast to Narcissus in appearance, and her character should be suited to the part she has to play. Her dress should consist of a white tunic, made of thinner material than that of Narcissus, and cut rather fuller, low at the neck and without sleeves. A scarf of grey or pale heliotrope muslin should be arranged over the tunic from the left shoulder and under the right arm, with long ends hanging from the left shoulder, falling to the back and front almost to the hem of the tunic. A wreath of flowers matching her scarf should be worn upon her head, and she should wear sandals. The Fairy Queen should be tall and stately, and her attendant fairies the smallest children in the class. To conform with the Greek character of the game, the fairies should not wear the usual winged fairy costume. Their dresses should be sleeveless tunics of green muslin with girdles, or garlands, of tiny flowers of different colours. The Fairy Queen's tunic should be pale pink with tinsel, or paste, girdle, crown, and wand. For the transformation, a piece of green muslin large enough to cover Narcissus, and a white Narcissus flower, should be provided. The pool in the forest may be represented by a ring drawn in blue chalk upon the floor, unless the teacher happens to possess a mirror which could be used for the purpose.

The children of the class form a Chorus of Girls and Boys who sing the story while the principal characters act their parts; they should put great expression into their singing, pretending to sympathize deeply with Echo in her sorrow, and to appreciate the justness of the punishment meted out to Narcissus for his vanity. The "Ah!" at the end of each verse should vary in expression, according to the events related in the story.

The class should stand in a double circle, the Girls inside, and the Boys outside, all facing the centre. A space should be left in the circle for the exits and entrances of the principal characters. The "pool" should be within, but not in the centre of the circle, and as far from the space as possible.

### VERSE 1.

The Chorus standing as indicated above, and Narcissus and Echo standing hand in hand in the centre of the circle, all should sing verse 1 brightly, pointing to Narcissus and Echo as their names are mentioned. At the words "Narcissus was her greatest joy," Echo should put her arm round Narcissus and they should walk round the circle together, smiling and talking to one another as naturally as possible. In the Chorus meanwhile, the Girls should face the Boys, and each Girl take both the Boy's hands in hers. They should then swing their arms to the time of the music, at the same time lifting first the left foot, and then the right, across the other foot with a swinging movement. At the words "Oh, sad this tale of long ago!" the Chorus should stand still, singing the line slowly and sadly. The Girls should then face the centre again, and all should stretch out their hands, clasped in an attitude of grief, while the "Ah!" is being sung. Echo should kiss her hand in farewell to Narcissus and go out of the circle at the end of the verse.

### VERSE 2.

The beginning of this verse should be sung brightly, Narcissus standing in the centre of the circle, and looking very vain at the words praising his beauty, the Chorus indicating their hair, eyes, lips as the words arise in the singing. When "Alone he took the forest way" is reached, Narcissus should slowly walk to the pool and, lying upon the ground,

should pretend to study his reflection in the water, the Chorus also looking down in imitation of his attitude. The " Ah ! " should be sung as before.

**VERSE 3.**

The Chorus singing " Sweet Echo missed him," Echo should enter, with some flowers in her hand, and looking about for Narcissus and not at first seeing him, should pretend to weep. The Chorus must sing this verse slowly and with a crying effect in their voices, pretending to weep with Echo. She meanwhile should discover Narcissus by the pool, and going up to him, should offer him the flowers. The Chorus should pause at the words " no more." Then Narcissus should push Echo away as the last line of the verse is sung, and return to the contemplation of his face in the pool. The " Ah ! " this time should have a note of indignation in it.

**VERSE 4.**

Echo should wander up and down while the Chorus begin to sing verse 4, and should sit upon the floor at the second line crying bitterly. The fairies should now enter, and tripping about on tip-toe, should go softly up to Echo and caress her gently. At the words " They flew away," the fairies should trip out again. Echo should get up slowly while the Chorus sings the " Ah ! " as though entreating her to stay, but she should leave the circle.

**VERSE 5.**

The Fairy Queen, with her attendant fairies, should enter as the Chorus begin to sing verse 5. On the word " Queen," all but Narcissus should bow to her, and should then kneel upon the floor, so that the transformation of Narcissus into a flower may be seen the better. One of the fairies should carry the green muslin and another the Narcissus flower, in each case concealed as much as possible. The Fairy Queen, with her fairies, should advance towards Narcissus, and, at the words " Narcissus, what is this I hear ? " he should get up, looking startled, and then hang his head in shame. The " Ah ! " in this verse should be as in verse 3.

**VERSE 6.**

The Chorus should sing verse 6 slowly, pronouncing the words distinctly and impressively. (The Fairy Queen may sing the first two lines alone if her voice is suitable, the Chorus continuing at " And, lo ! ") On the word " flower," the Fairy Queen should touch Narcissus with her wand, and he should fall suddenly to the ground. The fairies should quickly cover him with the green muslin, and give him the Narcissus flower to hold, with its " face " over the pool. The " Ah " should here have a note of triumph in it at the judgment meted out to Narcissus, and, as it is sung, the Fairy Queen and her fairies should depart.

**VERSE 7.**

The Chorus, singing verse 7 somewhat brightly at first, should extend their arms upwards on the word " grow " and stand up again, Echo re-entering at " And by and by sweet Echo came." She should look about for Narcissus and go over to the pool to caress the Narcissus flower, kneeling beside it and weeping. At the end of this verse the Chorus should sing the name " Narcissus," instead of the " Ah ! " several times over in accents of grief.

**VERSE 8.**

As the Chorus begin to sing verse 8, two of the fairies should re-enter and go to Echo, gently caressing her. At the words " So Echo left him all alone," they should take her hands and help her up, drawing her away from Narcissus, she looking back all the while. At the words " She wept and wept herself away," Echo should weep unrestrainedly and the fairies should lead her out of the circle. The Chorus should follow her with their eyes and with hands clasped to their breasts in an attitude of sorrow. Instead of the " Ah ! " the voice of Echo should be heard in the distance, singing " Narcissus ! Narcissus ! Narcissus ! "

# (4) CINDERELLA

## (4) CINDERELLA

### THE STORY.

ONCE upon a time there lived a little girl called Cinderella. She lived with her two sisters, who were older than she was, and they were often very unkind to her. They made her do all the work of the house. She had to wash up the dishes, scrub the floors, and clean up the fire-places; and, because she had to sift the cinders and sweep up the grates, they named her Cinderella. Poor Cinderella had no new or pretty clothes to wear; she had to be content with her sisters' old dresses, and she was often in rags.

Now, one day, the King of the country where Cinderella and her sisters lived was going to have a grand party or ball, so that his son, the Prince, might choose a lady to be his wife. Every lady in the land was invited to the ball, and Cinderella's two sisters were invited with the others. Cinderella was not asked whether *she* would like to go to the ball, because every one thought she was only a servant-girl.

For some days Cinderella's sisters were busy getting the dresses ready which they were going to wear on the evening of the ball; and, when the day came, Cinderella had to help them put on their grand clothes. When they had gone, Cinderella swept up the hearth and sat down by the fire to rest, for she was very tired; and, feeling very lonely and unhappy, she began to cry.

After a few minutes had passed by, the room seemed to grow suddenly brighter, and Cinderella heard a kind voice saying, "Don't cry, Cinderella; dry your eyes quickly, for I have come to take you to the ball."

Cinderella looked up, and there, standing beside her, was a beautiful fairy, all dressed in shining white. A sparkling crown shone on her hair, and in her hand she held a magic wand. Cinderella held her breath, and gazed, and gazed at the fairy. Then she said, "But how can I go to the ball in this old frock?"

"I will soon alter that," said the fairy, and she touched Cinderella with her wand. At once Cinderella's ragged dress was changed into a lovely silken gown, much finer than those her sisters were wearing.

"How good you are to me!" said Cinderella. "I never had a beautiful dress like this before."

"Well, Cinderella," answered the fairy, "you may wear it till twelve o'clock to-night; but, when the clock strikes twelve, this pretty dress will be changed back into your old frock again; so you must leave the ball before twelve o'clock if you do not want the people to see you in your rags."

*Photo by* *Lang Sims*

CINDERELLA AND HER FAIRY GODMOTHER

(1286D)

" Oh ! " said Cinderella, " I will be sure to look at the time. But how shall I know the way to dance ? I have never learned dancing, and I shall look so silly if I do not know what to do."

Then the fairy gave Cinderella a pair of magic slippers made of glass.

" Put these on," said she, " and you will be able to dance better than any other lady at the ball."

When Cinderella reached the King's palace and went into the ball-room, all the people looked at her, and whispered to each other, " What a beautiful lady ! Who can she be ? " The Prince came forward to meet her, and he at once made up his mind that she was the lady he would choose for his wife.

Cinderella danced with the Prince all the evening, and she was so happy that she forgot all about the time. Presently the clock began to strike, and Cinderella heard : " One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve."

" Oh, dear ! " said Cinderella to the Prince, " I must really go this very moment " ; and she fled out of the ball-room, down the stairs, and out through the palace doors. The Prince ran after her, but no beautiful lady was to be seen ; only a girl in rags, who looked sadly back at him ; for Cinderella's beautiful dress had changed into her old frock again, as the fairy had said. As the Prince went back to the ball-room he found on the stairs one of Cinderella's glass slippers. He put it carefully away because it had belonged to the lady whom he had liked so much.

The next day the King asked the Prince whom he wished to marry out of all the ladies he had seen the night before ; and the Prince said, " I will marry the lady who can wear this slipper, and no one else." And he showed the King Cinderella's glass slipper.

So the King sent messengers into all parts of the country to tell the ladies what the Prince had said. Then the Prince went all over the land and all the ladies tried to put on the glass slipper, but it would not fit any of them, because it was a magic slipper and would only do for Cinderella's foot. At last the Prince came to Cinderella's house. How each of her sisters did try to squeeze her foot into the slipper, but it would not go in at all !

" Let me try," said Cinderella.

" You ? " cried her sisters. " How could it fit you ? You did not go to the ball at all."

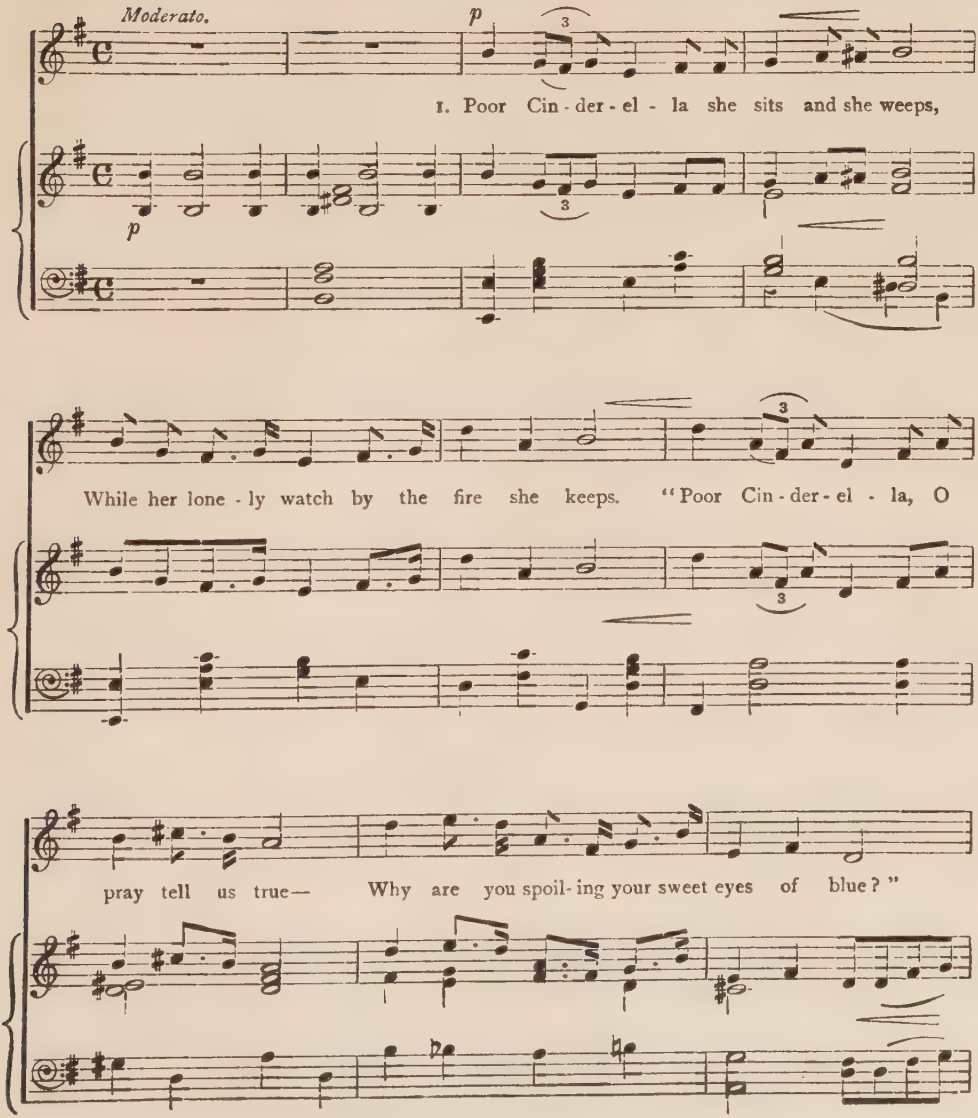
But the Prince said, " Let her try," for he thought he knew her voice again. Then Cinderella put the slipper on quite easily, and out of her pocket she

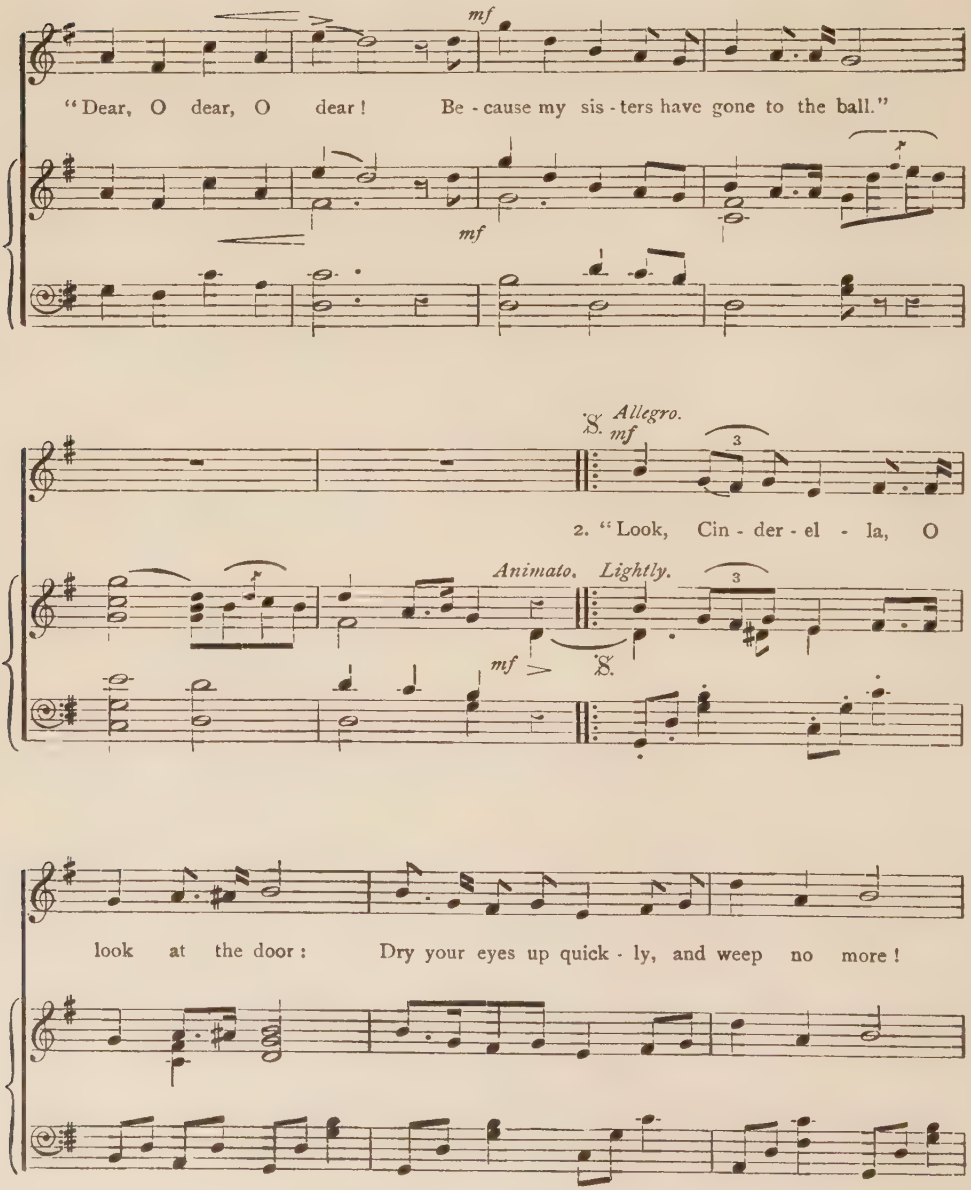
brought the other one. Every one stared at her, and could not understand it at all.

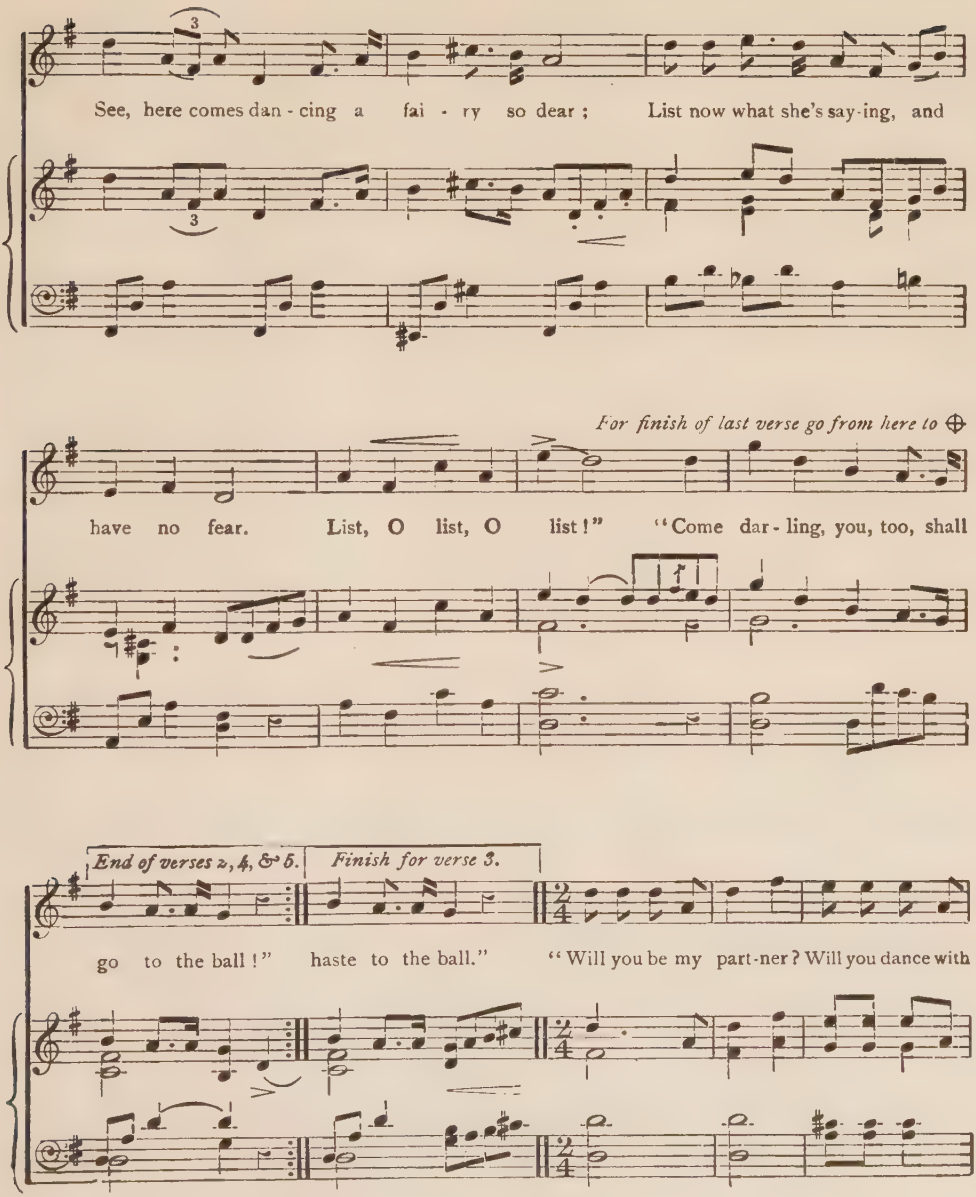
Suddenly the kind fairy appeared again, and said to the Prince, "This is the lady whom you have chosen for your wife. See!" She touched Cinderella with her wand, and again the old frock changed into a beautiful silken gown. The Prince took her by the hand, and said, "Come with me, my love; be my own sweet Princess for ever."

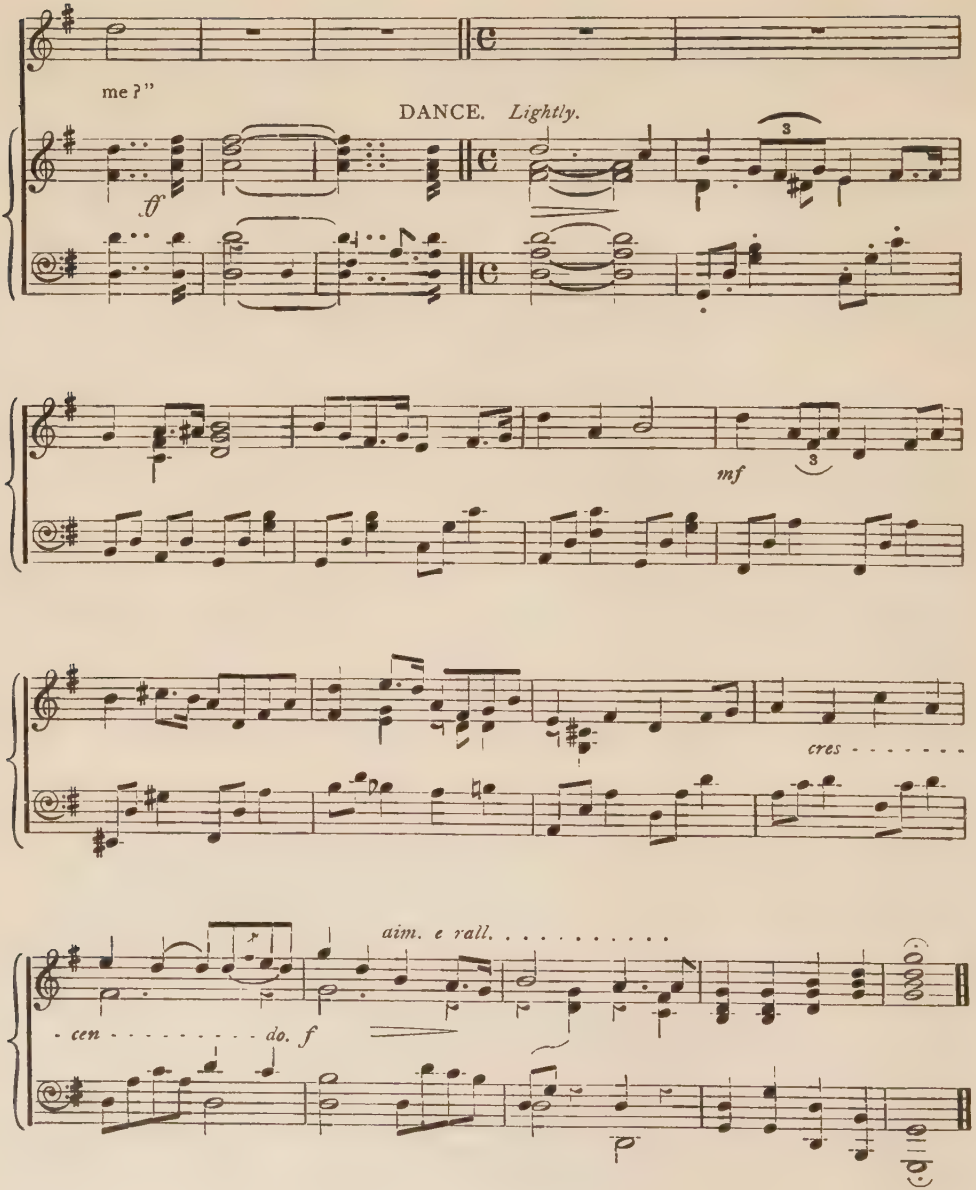
So Cinderella went to the palace with the Prince and they were married. Merrily rang the wedding bells all over the land, and Cinderella and the Prince lived happily ever afterwards.

# CINDERELLA

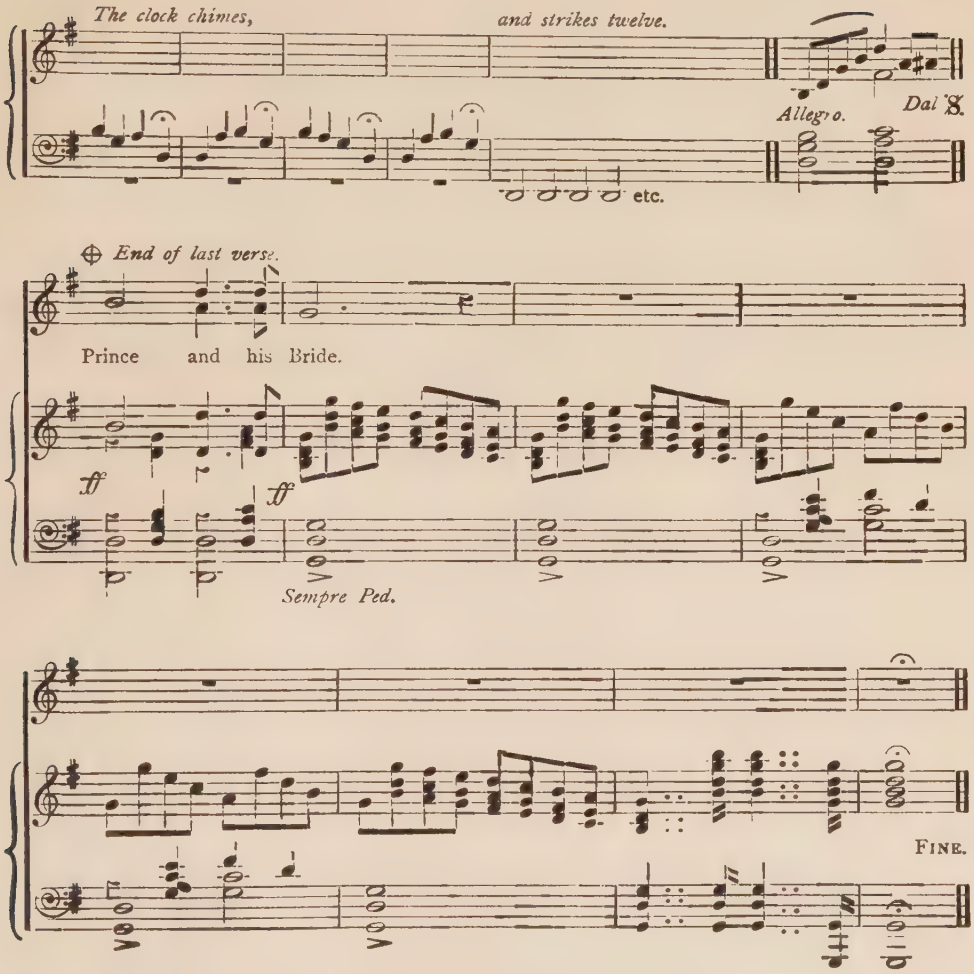

Moderato.
p
1. Poor Cin - der - el - la she sits and she weeps,
While her lone - ly watch by the fire she keeps. "Poor Cin - der - el - la, O
pray tell us true— Why are you spoil - ing your sweet eyes of blue? "


mf
"Dear, O dear, O dear! Be - cause my sis - ters have gone to the ball."
mf
S. Allegro.
mf
3
2. "Look, Cin - der - el - la, O
Animato. Lightly.
3
mf
S.
look at the door: Dry your eyes up quick - ly, and weep no more!


See, here comes dan - cing a fai - ry so dear ; List now what she's say-ing, and
For finish of last verse go from here to ⊕
have no fear. List, O list, O list ! " " Come dar - ling, you, too, shall
End of verses 2, 4, & 6.
Finish for verse 3.
go to the ball ! " haste to the ball. " " Will you be my part-ner ? Will you dance with


me?"
DANCE. Lightly.
ff
3
mf
3
cres
aim. e rall.
cen
do. f

AFTER DANCE.




2. "Look, Cinderella, O look at the door!
Dry your eyes up quickly and weep no more.
See, here comes dancing a fairy so dear,
List now what she's saying, and have no fear!
List, O list, O list!"
"Come, darling, you too shall go to the ball."

3. "Come, Cinderella, come just take my hand,
Soon my love will dress you the best in the land."
"Haste, Cinderella, how glad you will be,
Meeting the dear young Prince, so kind is he!
Haste, O haste, O haste!
Haste, Cinderella, O haste to the ball."

4. "Hark, Cinderella, O hark to the chime!
'Tis the palace clock tower that tells the time."
"O Prince, I *must* go this moment!" she said;
Off fell her fine glass slipper as she fled.
"Stay, O stay, O stay!"
But Cinderella had fled from the ball.

5. Dear Cinderella, she waited all day,
Till the Prince came riding in grand array.
"Here is your slipper, dear—say, will you wed?"
Bending her head down low, she softly said,
"Say, O say, O say,
How can I marry in this ugly dress?"

6. Sweet Cinderella, again she is dressed
By the good kind fairy in all her best.
"Sweet Cinderella, come home, love, with me,
Princess of this my heart and land to be."
"Ring, O ring, O ring,
The wedding bells for the Prince and his bride."

## GAME AND DANCE

### DIRECTIONS

This simplified version of the fairy story "Cinderella" omits the "ugly sisters," since they portray characteristics which need not be emphasized to young children; and also dispenses with the pumpkin coach and its attendant rats and mice as unsuitable for ordinary class teaching.

The game is intended for children of six or seven years of age. The class form a Chorus who sing, while the principal characters play their parts, and participate in their actions throughout the game.

A fair girl with a sweet expression should be chosen for Cinderella, and a boy who can move gracefully for the Prince. The Fairy should form a contrast to Cinderella.

Cinderella requires a broom, preferably a birch broom, and some kind of cloak of a dark colour, made to look as ragged as possible, to wear when she is " poor Cinderella." Under this she should wear her ball-dress. A simple white frock will do very well for this ; but if the teacher would like something more elaborate, the following proves very effective ; a pale pink muslin dress, the skirt having an overdress of pale mauve muslin cut in points, and the bodice having wing-like attachments at the shoulders, also of mauve muslin.

These *wings* are made from a square of muslin cut diagonally into two triangular pieces. The right-angled corner is attached to the wrist with ribbon ; one of the other corners is cut to the size of the shoulder seam of the dress and sewn to it ; the third corner hangs down to the hem of the skirt. A few pink rosebuds ornament the bodice and a wreath to match should be worn on the head. Cinderella also needs a pair of dancing slippers, one of which she can slip off easily at the appropriate moment. An old stool, or pail, should be provided for her to sit on in verses 1, 2, and 5, and some kind of chair for her when talking to the Prince, during the dancing of the Chorus.

The Prince may wear a velvet suit, or a tunic of dark green muslin, covered with pale gold dewdrop ninon and trimmed with gold sequins. His stockings and shoes should match or tone with the tunic. His crown should be of sequins also.

The Fairy's dress should be white muslin, with a frilled skirt, and wings made as described above ; a silver wand and star for her hair, complete the costume.

The class should be arranged in a double circle, the Girls inside and the Boys outside, all facing the centre ; a space should be left in the circle for the entrances and exits of the principal characters. A smart boy should be chosen to move the stool and the chair at the proper places in the game.

**VERSE 1.**

The game should be introduced by Cinderella, with her old cloak on, sweeping the floor, while the accompaniment is played through upon the piano. She should be seated upon her stool in the centre of the ring, crying, as the accompaniment finishes. The class should then sing verse 1, indicating her as they say " Poor Cinderella ! " pretending to cry at the words " she weeps " ; and extending both arms to her in an attitude of entreaty when they sing " O pray tell us true ! " When they reach " Dear, O dear, O dear ! " Cinderella should look up as though telling them the cause of her tears.

**VERSE 2.**

As verse 2 begins, the Fairy should stand in the " doorway," while the class turn and look towards her. Cinderella should look at the Fairy. The Fairy should then trip into the ring, the class bowing to her on the words " Fairy, so dear," and should stand at Cinderella's right hand and a little behind her, holding the wand over her. At the words " List, O list ! " the class should hold up right hands in a listening attitude.

**VERSE 3.**

As verse 3 begins, the Fairy should take Cinderella's hand and they should trip out of the ring. Cinderella should throw off her old cloak, and wait till the end of the verse before returning. Meanwhile the stool and broom should have been removed and the chair placed ready near the " doorway." When the class mention the Prince, he should trip into the ring and they should bow to him. He should then face the doorway, and Cinderella should be standing there by the time the last line of the verse is finished.

**THE BALL**

Cinderella should advance into the ring as the Chorus sings " Will you be my partner ? " etc. She and the Prince should bow gracefully to each other, and he should take her hand ready to dance with her. Meanwhile those children of the Chorus who are not going to dance should sit upon the floor, while the dancers remain standing, and bow to each other at the same time as Cinderella and the Prince bow. Cinderella and the Prince should then dance a few measures of the Barn Dance while the accompaniment is played upon the piano. As this nears the end, the Prince should lead Cinderella to the chair. She should

sit down, he standing beside her, and they should talk quite naturally. The dancers meanwhile should take their places for the dance. They should stand in squares of eight, all facing the centre as indicated in Diagram 1, in which the odd numbers represent the Girls, and the even numbers the Boys.

Music.—The accompaniment played four times.

Step.—Barn Dance step.

*FIRST MOVEMENT.*

Couples 1, 2 and 3, 4, to advance towards each other for two measures; then Girls 1, 3, to take right hands across, and Boys 2, 4, to do the same, and dance round thus for four measures; then, each taking own partners again, to retire for two measures; at the

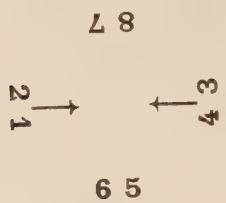



*Diagram* 1.

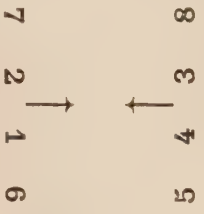



*Diagram* 2.

8th measure, couples 5, 6, and 7, 8, to separate and stand as indicated in Diagram 2; then line 7, 2, 1, 6, joining hands, and line 5, 4, 3, 8, joining hands, to walk towards each other, accenting the step, for the 9th measure; then retire at the 10th measure; then couples 5, 6, and 7, 8, returning to places as in Diagram 1, all to take partners' right hands across and dance round on the spot for two measures.

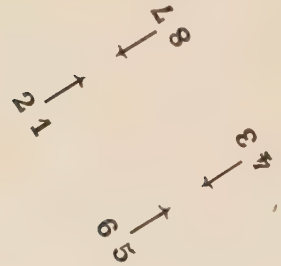



*Diagram* 3.

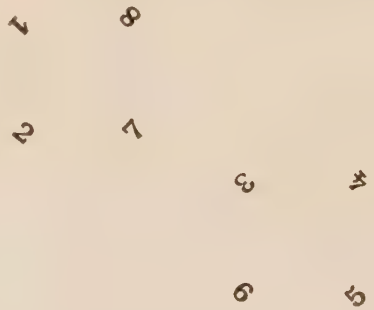



*Diagram* 4.

*SECOND MOVEMENT.*

Couples 1, 2, and 3, 4, to turn half to the left; couples 5, 6, and 7, 8, to turn half to the right as indicated in Diagram 3. Then couples 1, 2, and 7, 8, to advance towards each other, and couples 3, 4, and 5, 6, to advance towards each other for two measures; then

*Photo by* *Lang Sims*

CINDERELLA AND THE PRINCE

1286D) 176

retire for two measures; then advance again for two measures; then, joining hands, 1, 8, 7, 2, and 5, 4, 3, 6, to dance in two rings as indicated in Diagram 4 for four measures; then taking own partners again, to retire for two measures, and face as in Diagram 5.

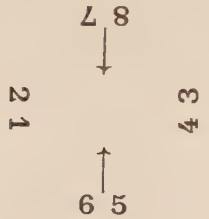



*Diagram* 5.

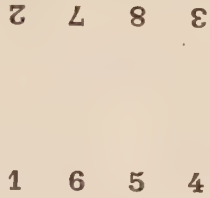



*Diagram* 6.

*THIRD MOVEMENT.*

Couples 5, 6, and 7, 8, to advance towards each other for two measures; then Girls 5, 7 to take right hands across, and Boys 6, 8 to do the same, and dance round thus for four measures; then, each taking own partners again, to retire two measures; at the 8th measure, couples 1, 2, and 3, 4, to separate and stand as indicated in Diagram 6; then line 1, 6, 5, 4, joining hands, and line 3, 8, 7, 2, joining hands, to walk towards each other, accenting the step for the 9th measure; then retire for the 10th measure; then, couples 1, 2, and 3, 4, returning to places as in Diagram 5, all to take partners' right hands across and dance round on the spot for two measures.

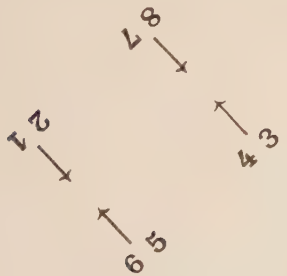



*Diagram* 7.

*Diagram* 8.

*FOURTH MOVEMENT.*

Couples 1, 2 and 3, 4, to turn half to the right; couples 5, 6, and 7, 8, to turn half to the left, as indicated in Diagram 7. Then couples 1, 2, and 5, 6, and couples 3, 4, and 7, 8, to advance towards each other for two measures; then retire for two measures; then advance again for two measures; then, joining hands, 1, 6, 5, 2, and 3, 8, 7, 4, to dance in two rings as indicated in Diagram 8 for four measures; then, taking own partners again, to retire for two measures, and face as in Diagram 1.

The dancers to return to their places in the class, and the rest of the Chorus to stand up as the clock chimes are played on the piano.

**VERSE 4.**

When the dance is over, and the chimes are heard, Cinderella immediately should look up startled. As the Chorus starts to sing " Hark ! Cinderella," she should stand up hurriedly, dropping one of her slippers, while the Prince holds her hand to prevent her going. At the words " I *must* go," she should run out of the ring, the Prince following her with outstretched arms, and the Chorus imitating his gesture. After a moment or so he should return and find the slipper. Then he should retire, looking sadly at it. The chair should be moved and the stool again be placed in the ring. Cinderella, meanwhile, should have again assumed her old cloak, and be ready to enter the ring as verse 5 begins.

**VERSE 5.**

Cinderella should sit upon the stool and rest her hands upon the broom handle as if thinking deeply. At the words " the Prince came riding," the Chorus should move their feet to the music to imitate the horse's steps, and the Prince should advance to Cinderella, and kneeling, fit on the slipper. She should smile down at him, and at the words " this ugly dress " should pick up her old cloak disparagingly, the Chorus imitating her action. The Fairy should appear in the " doorway " as the verse finishes. Cinderella and the Fairy should trip out of the ring together ; Cinderella should throw off her old cloak, and they should return to the Prince. The stool should be removed. While this is going on the wedding bells should be played softly upon the piano.

**VERSE 6.**

Cinderella and the Prince should stand in the centre of the ring, he holding her right hand in his. The Fairy should stand behind them, holding her wand high above them. At the words " Ring, O ring ! " Cinderella and the Prince should walk round the ring, the Chorus imitating the action of ringing bells, and then throwing in their way flowers, which have been concealed in their pockets during the game.

The game ends by the wedding bells being played upon the piano, while Cinderella and the Prince stand on either side of the Fairy, to whom all bow at the end.

# (5) THE CORNFIELD

## (5) THE CORNFIELD

### THE STORY.

It was a lovely summer's day. The sky was deeply blue, and the hot rays of the sun shone down upon Phyllis as she sat on a flowery bank near a great cornfield. The corn was as tall as Phyllis, and it was ripe and yellow. Every now and then a soft breeze swept over it, and it swayed this way and that, looking like a rippling sea of gold. Here and there amongst the cornstalks Phyllis saw the scarlet poppies. They danced, as the wind came by, like so many fairies in red silk gowns. Somewhere overhead a lark was singing. Bees were humming their drowsy song as they flew from flower to flower. Phyllis rested her head on her hand and looked and listened. She felt very happy and very sleepy. Soon her eyes closed and she fell fast asleep.

Yet, with her closed eyes, she saw things much more wonderful than before, for she had entered that beautiful place called Dreamland.

Again she saw the great cornfield, but oh! how different it all looked! The cornstalks were arranged in many little circles, and out of every ear of corn there peeped a laughing, boyish, fairy face. Each boy seemed like the next; they all had merry blue eyes, and golden curls. They smiled at Phyllis, and sang a little song slowly and sweetly, swaying with the cornstalks as the wind played a soft tune.

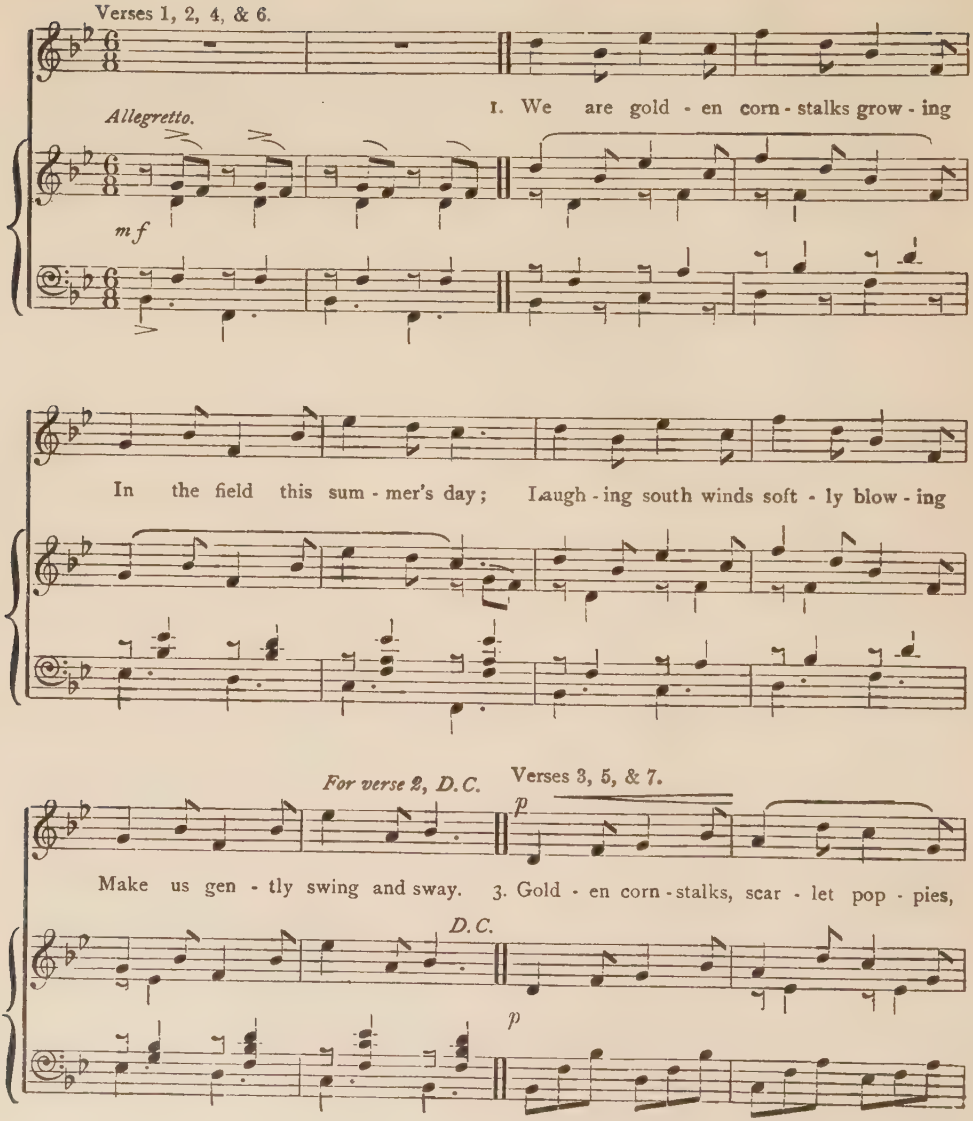
Between the cornstalks the poppies still stood, but, in among their scarlet petals, Phyllis saw dainty little fairy girls with jet-black hair and bright dark eyes. They stepped out from the cornstalks, and shook out their scarlet gowns and pale green petticoats. Then they sang and danced and swayed about, as the breeze went by. Soon each fairy poppy joined hands with a fairy cornstalk and together they danced to the music of the wind.

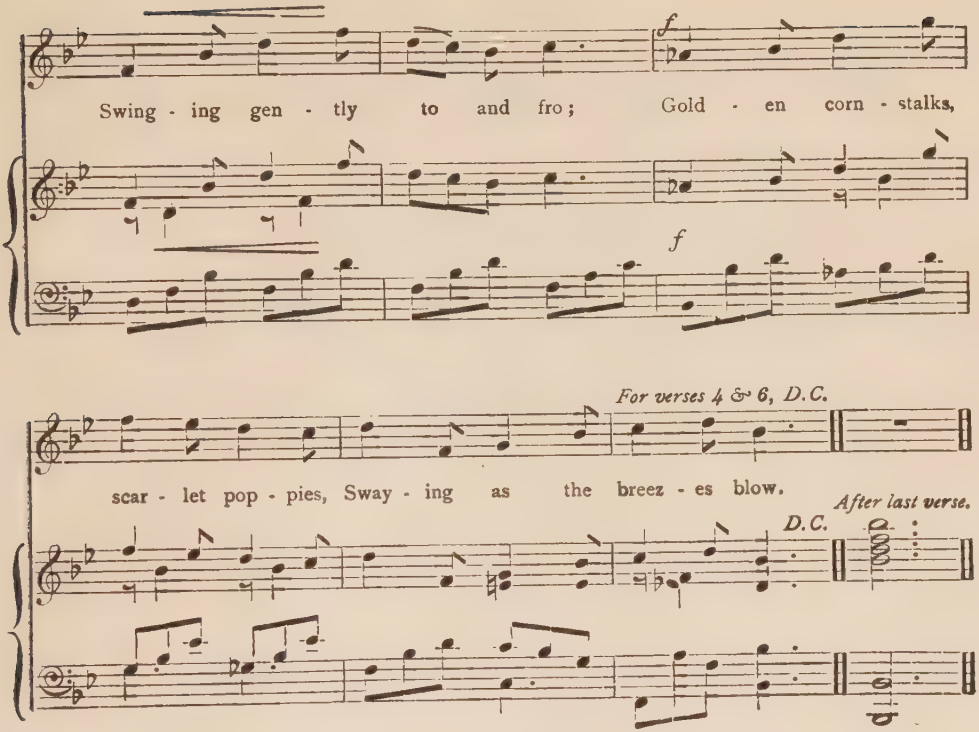
But, above the whisper of the passing breeze, there came the sound of louder voices singing, and, down the middle of the cornfield, danced a troop of laughing boys and girls, all dressed in gay colours and strange dresses of the olden times, and carrying sickles in their hands. They danced in and out among the cornstalks and poppies, bending low to cut the corn, and singing as they worked. Very soon the golden corn, that had waved so gently in the breeze, lay on the ground in golden heaps. The reapers worked and sang, sang and worked, tying the corn into great bundles. When all was finished they danced merrily among the rows of golden sheaves, and then went away as they had come.

Phyllis wondered what had happened to the fairies who had been playing

there before the reapers came. She looked and looked, and then rubbed her eyes and looked again, but not a fairy could she see. Then she seemed to hear a voice calling her, " Phyllis, where are you ? Make haste and come home to tea ! " and, suddenly waking up, she was surprised to see how low the sun was in the sky, and more surprised still, as she looked at the cornfield, for there worked the farmer and all his men, reaping, it is true, but not with sickles. The great reaping machine, drawn by two horses, was cutting down the corn *so* quickly. Already half the field was reaped and the sheaves stood ready. Phyllis sprang up and ran home to her mother, who was calling again, and told her her pretty dream as I have told it to you.

# THE CORNFIELD






2. We are scarlet poppies playing,
In among the ripening corn;
Gentle breezes set us swaying
To and fro, this summer morn.

3. Golden cornstalks, scarlet poppies,
Swinging gently to and fro;
Golden cornstalks, scarlet poppies,
Swaying as the breezes blow.

4. We are lads and lassies reaping
Golden cornstalks, full of grain;
Well in time our sickles keeping,
As we sing this sweet refrain.

5. Golden cornstalks, scarlet poppies
Down before the sickles go!
Golden cornstalks, scarlet poppies,
On the ground are lying low.

6. Now we bind the sheaves together
Poppies red, and golden corn;
Here they stand in sunny weather,
Waiting homeward to be borne.

7. Happy lassies, happy laddies,
In and out the sheaves we go:
Happy lassies, happy laddies,
Singing till the sun is low.

## GAME AND DANCE

### DIRECTIONS

This game should be taught in the late summer or early autumn, and is intended for children of five or six years old. They will need to practise the swinging and swaying movement to the rhythm of the accompaniment before combining it with the other actions of the game.

The class should be divided into two sections; one half to represent the Corn and Poppies, and the other half the Reapers. The Boys should be the Cornstalks, and each have an ear of corn in his hand. The Girls should represent the Poppies, and each girl should either hold a few poppies, necessarily artificial, or else wear a wreath of them upon her head. The Boys among the Reapers should wear paper sun-hats, and the Girls paper sun-bonnets. The two leaders of the Reapers may carry sickles made of cardboard, the blades of which can be covered with silver paper or painted with aluminium paint.

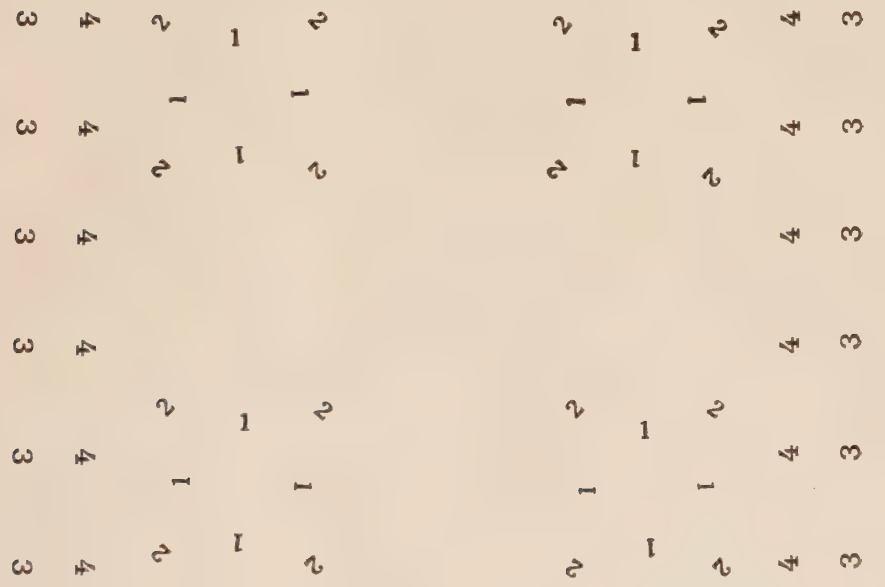
The class should be arranged as in Diagram 1, in which 1 represents the Cornstalks, 2 the Poppies, 3 the Boy Reapers, and 4 the Girl Reapers.

### VERSE 1.

The Boys representing the Cornstalks should sing verse 1, and indicate themselves as the Cornstalks. Stretching up his right arm on the word "growing," and keeping it thus extended, each should sway his body sideways to the rhythm of the accompaniment, first to the left and then to the right, keeping the arm raised and standing still as the verse finishes.

VERSE 2.

The Girls representing the Poppies should sing verse 2 to the same melody as verse 1, indicating themselves as the Poppies, and, holding up their right arms at the line "Gentle breezes, etc.," should sway their bodies sideways, first to the left and then to the right, to the rhythm of the accompaniment, keeping their arms raised and standing still as the verse finishes.



FRONT.

*Diagram* 1.

VERSE 3.

The Poppies should then face the Cornstalks in each circle and stand opposite to them. Each girl should then take both the boy's hands in hers. They should then all swing their arms sideways, first to the left and then to the right, while singing the whole of the verse. A good deal more freedom of movement will be gained if each child raises the right heel when swinging to the left, and the left heel when swinging to the right.

VERSE 4.

The Poppies should return to their original places, and the Reapers turn as indicated in Diagram 2, and begin singing verse 4, walking in the direction indicated by the arrows. They should take a step forward with the left foot and then swing the right foot to their left, then take a step forward with the right foot, and swing the left foot to their right.

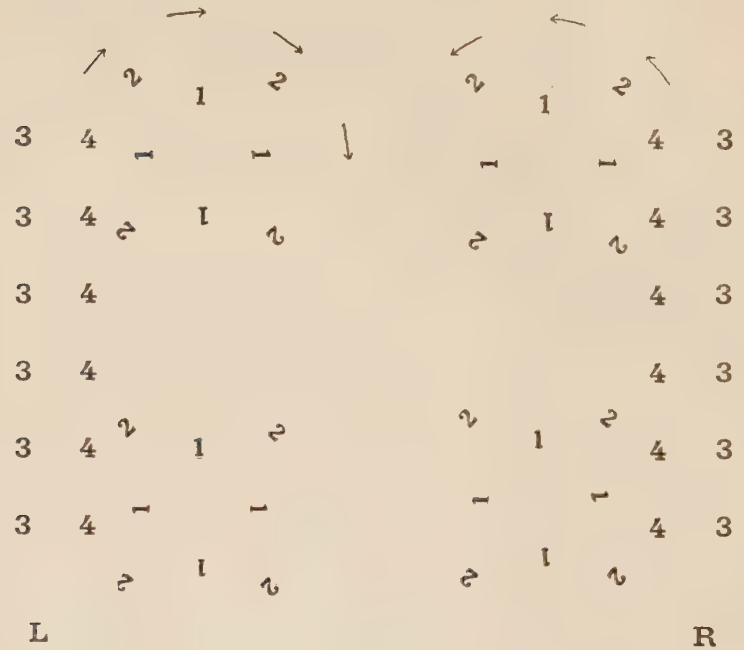



*Diagram 2.*

As they form the double file down the centre shown in Diagram 3, the first couple from the right-hand side should walk *behind* the first couple from the left-hand side, and so on until the files are made. If the class should be a large one and the verse thus not be long enough for the Reapers to reach the position indicated in Diagram 3, they should hum the melody through until all are in their places.

VERSE 5.

The Reapers, singing verse 3, walk with the swinging step of verse 4, in the directions indicated by the dotted lines and arrows in Diagram 3. The left-hand line will pass round circles C and A, and the right-hand line round circles D and B. When the leader

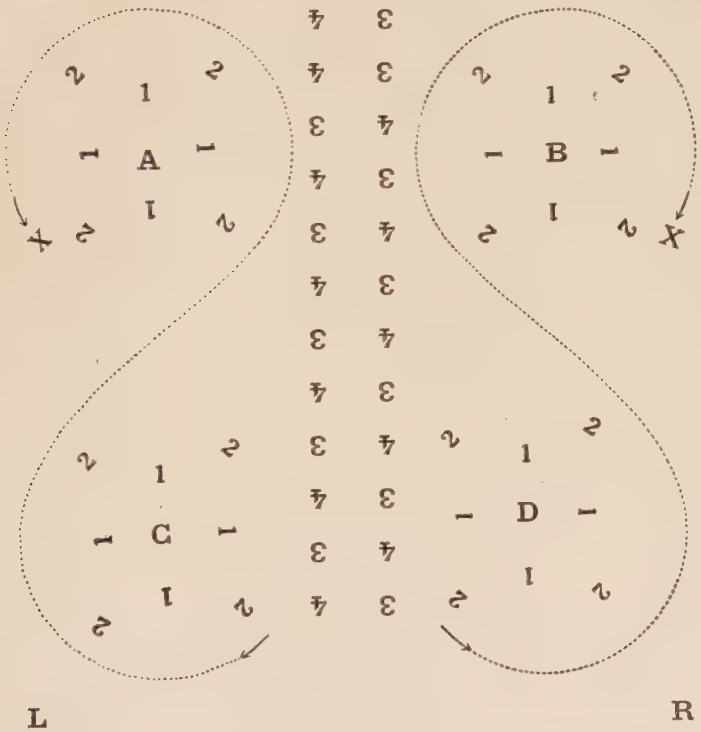



*Diagram 3.*

reaches X he, or she, should stand still. As they thus walk along they should bend their bodies towards the ground, imitating the action of reaping. If the verse does not prove long enough for them all to reach their new places, it should be sung twice. At the words "lying low," the Cornstalks and Poppies should kneel upon the floor.

**VERSE 6.**

The Reapers, singing verse 6, should arrange themselves in circles, facing inwards and joining hands, as indicated by Diagram 4. On the word "bind," each circle should close in upon the Poppies and Cornstalks, who should kneel as close together as possible

FRONT.

*Diagram* 4.

in the centre of the circles, to imitate sheaves. At the word "stand," the Poppies and Cornstalks should rise and hold up right hands, the Reapers expanding their rings again.

**VERSE 7.**

The Reapers, singing verse 7, should dance round the Cornstalks and Poppies, swinging their arms as they go, thus concluding the game.

# (6) THE BLUE PEARL

## THE STORY.

If you could have travelled into Fairyland a long, long time ago, one of the many beautiful things you would have seen there would have been the Rose Castle. It was built of shining white stone, and had many golden towers. All around the castle there was a large garden filled with lovely roses of all colours. Roses climbed up the castle walls and peeped in at the windows; roses grew in great vases all around the castle hall; and in this castle there lived the Rose Princess and her husband, the Rose Prince.

The Rose Princess was very, very beautiful. Her hair was as bright as the golden sunshine, and her long curls almost reached to her feet. Her eyes were the colour of the violets that grow in the springtime. Her dress was always trimmed with some of the roses that grew in the castle garden. She had the prettiest girls in all the land to wait on her, and she called them her Rose Maidens, because they wore roses in their hair. Often they danced and sang before her throne. The Rose Prince loved the Rose Princess very dearly, and they had a darling little baby girl, whom they called Rosebud.

They were all as happy as the day was long, until, one day, somebody (I think it must have been a mischievous fairy) brought the Rose Princess a Blue Pearl. It was the only blue pearl in the whole world, and the Princess was so pleased with it that she could not think of anything else. She said to the Rose Prince, "Do you think the Blue Pearl will look best in my crown, or shall I put it on my dress among the roses?"

"Put it where you like, my dear," replied the Prince; "and please make haste, for Baby Rosebud is waiting for you to take her into the garden."

He spoke rather crossly, for *he* could not see anything very wonderful in the Blue Pearl.

"Oh! one of the Rose Maidens can do that to-day," said the Rose Princess; "I am much too busy with my Blue Pearl to be worried with her."

So the Princess spent all her days arranging where the Blue Pearl should be placed. When she went to bed she laid the Blue Pearl beside her pillow so that she could see it when she awoke in the morning. If any stranger came to the castle, she would ask him, "Have you seen my Blue Pearl? There is none other like it in all the world."

When she could get the Rose Prince to listen to her she would say, "Don't you think my Blue Pearl looks very nice to-day?"

At last the Rose Prince grew so tired of hearing about the Blue Pearl that he made up his mind to steal it and throw it away. One night, while the Princess was sleeping, he rose very quietly, and, taking the Blue Pearl from

the Princess's pillow, he crept out of the room. The watchman outside the door was nodding with sleepiness, so no one saw the Rose Prince step into the garden and walk towards the pond, no one but the roses, who were half asleep. They opened their eyes to see what he was doing.

The Rose Prince stood by the pond with the Blue Pearl in his hand. He said, "Good-bye, Blue Pearl; I am thoroughly tired of you. I never want to hear of you again. Perhaps the Princess will think of something else now," and he threw it into the pond.

The water fairies caught it and hid it away. The roses whispered, "We are so glad. Perhaps *now* the Rose Princess will love *us* as she used to do. We will keep your secret."

The Rose Prince smiled and crept back to bed.

In the morning, when the Princess awoke, she looked for the Blue Pearl and found it gone. She called her Rose Maidens, and cried "My Blue Pearl is lost! What shall I do? Search! search the castle from the top to the bottom, and do not come back until you have found my precious Blue Pearl!"

The Rose Maidens hunted all day until they were too tired to look any more; and when they could not find it, the Rose Princess sat on the floor and cried.

"My Blue Pearl, my precious Blue Pearl!" she moaned. She would not speak to the Rose Prince and she would not go to bed; but, as soon as it was light, she made the Rose Maidens search all over the garden among the rose trees. The roses did not tell the secret they knew.

When the Blue Pearl could not be found, the Rose Princess sat down on the grass and wept and wept. The Rose Prince was so angry that he turned his back on her, and said, "It's no use looking for the Blue Pearl! I was so tired of hearing about it that I threw it away."

"I hate you," cried the Rose Princess; "where did you throw my precious Pearl?"

Then the Prince, who wanted to tease her, replied, "You haven't searched the roof-top yet. Go, look up there, you silly girl."

So the Princess made haste, and she and her Rose Maidens climbed to the castle roof, but no Blue Pearl could they find.

The roof-top said, "We don't want any useless things like your Blue Pearl."

Then the Princess said to the Prince, "Did you throw it to the birds, you hateful thing?"

"Go and ask them, my dear," replied he.

But the birds answered, " Was the Blue Pearl good to eat ? " At this the Rose Princess became more and more angry with the Prince ; so at last he told her that he had thrown the Blue Pearl into the pond.

The Princess ran to the pond and knelt by the water's edge. " O mermaids that live in the water," she cried ; " have *you* my Blue Pearl ? Give it back to me, for I cannot live without it."

But the water fairies answered, " O Rose Princess, the Blue Pearl has hidden itself for a hundred years, because it was so tired of hearing you talk about it."

Then the Princess felt all at once how silly she had been. She dried her lovely eyes, and looked her own sweet self once more. Just as she rose from her knees, she saw, growing by the pond, a lovely blue violet. She stooped to gather it. " O sweet-scented flower," said she, " you are ten thousand times more beautiful than the Blue Pearl ! How could I have been so silly ? "

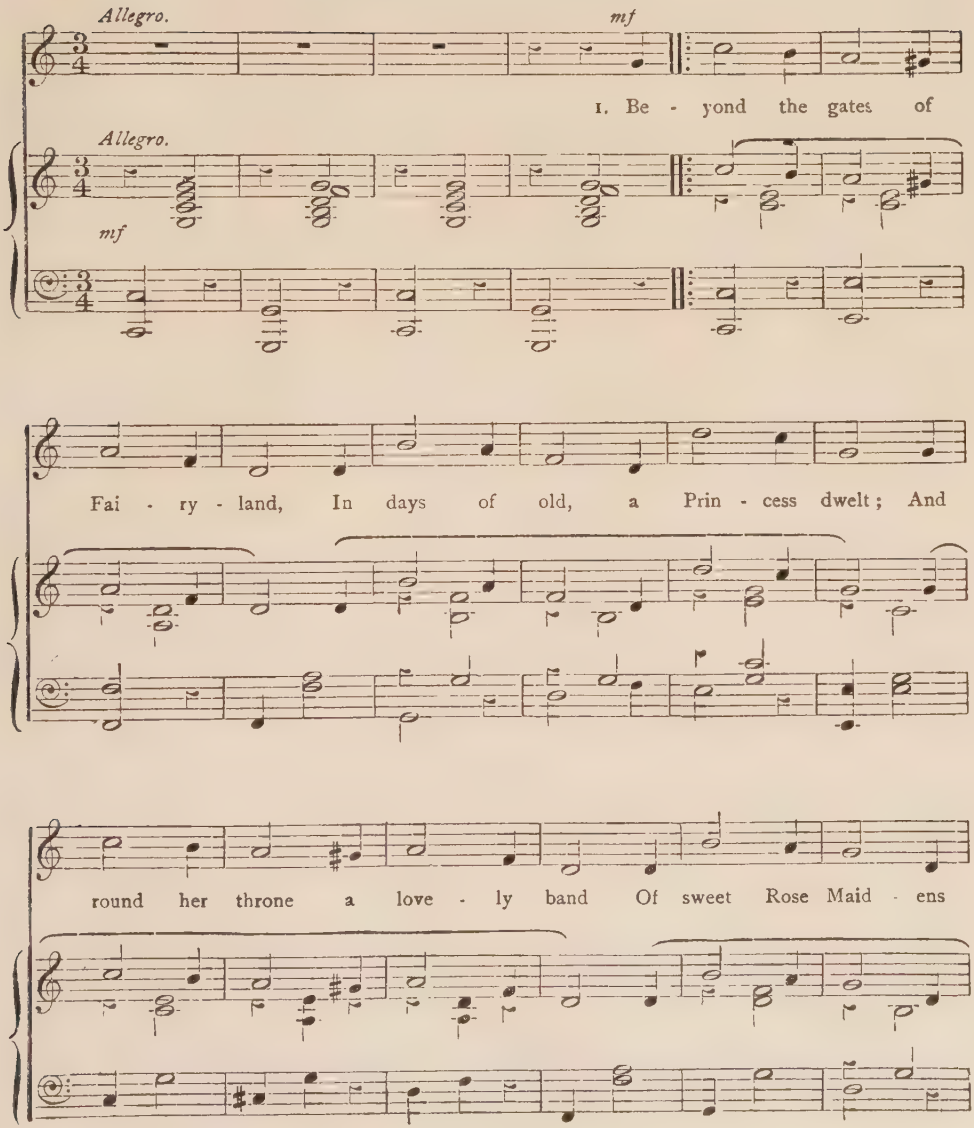
Then the Rose Princess went to the Rose Prince, and, giving him the violet, she asked him to forgive her. So he kissed her gently, and they went back to the Rose Castle together, where they lived happily for ever afterwards.

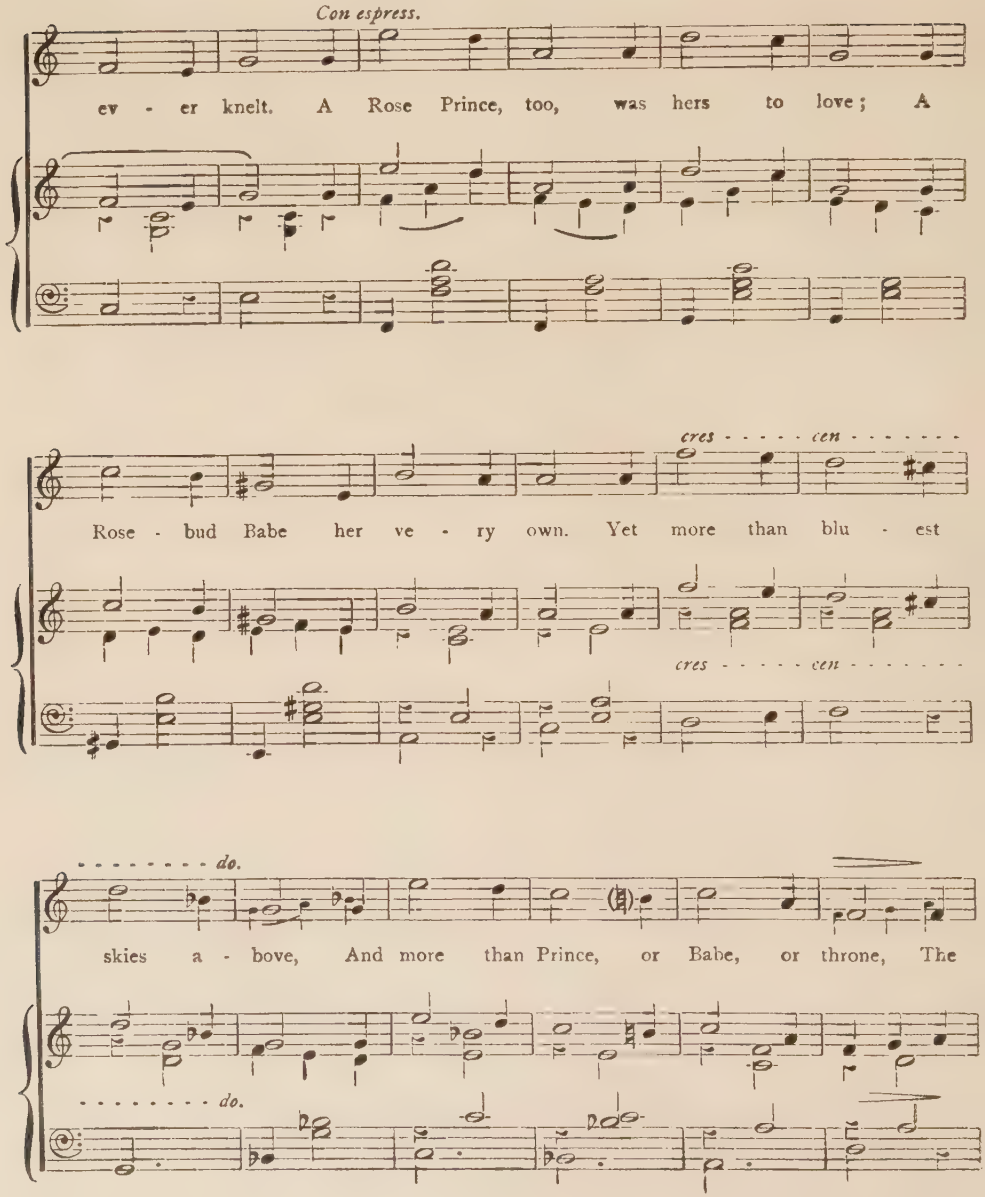
*Photo by* *Lang Sims*

THE ROSE PRINCESS

(1286D)

## THE BLUE PEARL




Con espress.
ev - er knelt. A Rose Prince, too, was hers to love; A
cres - - - - - cen - - - - - -
Rose - bud Babe her ve - ry own. Yet more than blu - est
cres - - - - - cen - - - - - -
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skies a - bove, And more than Prince, or Babe, or throne, The
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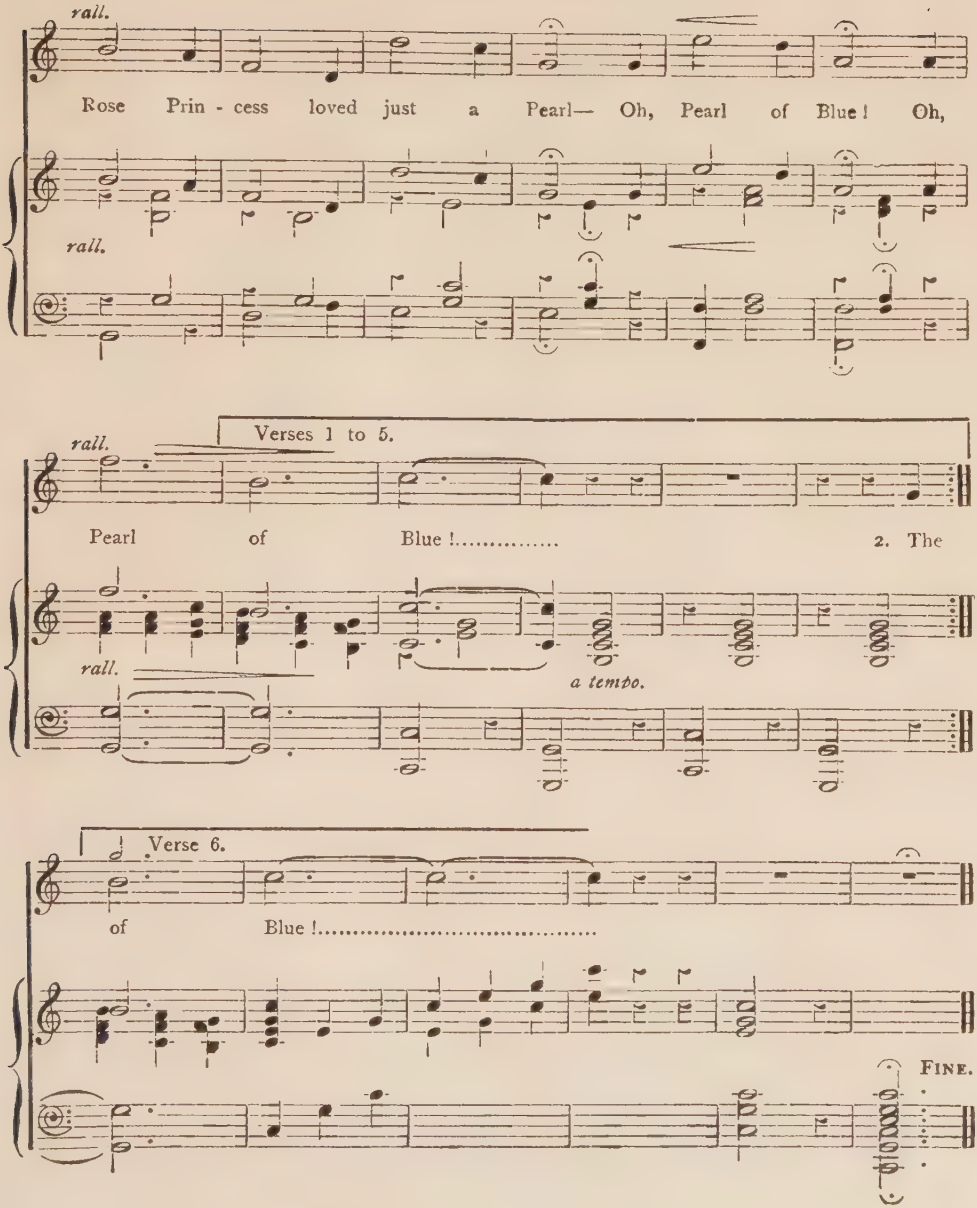
rall.
Rose Prin - cess loved just a Pearl— Oh, Pearl of Blue! Oh,
rall.
rall.
Verses 1 to 5.
Pearl of Blue !..... 2. The
rall.
a tempo.
Verse 6.
of Blue !.....
FINE.

2. The Rose Prince grew so tired at last,
That one night, while the Princess slept,
He stole the Pearl, and creeping past
The sleeping maidens, out he stepped
Where roses nodded half asleep;
Then to the garden pond he ran,
And down beneath the water deep
He threw the Pearl, and thus began,
"Oh, fare thee well, thou one Blue Pearl!"
Oh, Pearl of Blue! Oh, Pearl of Blue!

3. The Princess woke! No Pearl was there!
Her maidens searched the castle high,
They searched the garden everywhere;
The Rose Princess did naught but cry.
She talked and talked about her loss;
She cried until her eyes were red;
The Rose Prince then grew very cross,
"I threw the Pearl away," he said;
"It's no use looking for the Pearl."
Oh, Pearl of Blue! Oh, Pearl of Blue!

4. "I hate you," cried the Rose Princess,
"Where *did* you throw my precious Pearl?"
"You haven't searched the roof-top yet,
Go, look up there, you silly girl!"
The Princess climbed the roof-top high,
And tried again her Pearl to find;
The Rose Prince laughed to see her cry:
"How can you, Prince, be so unkind?
Oh, tell me where you threw my Pearl!"
Oh, Pearl of Blue! Oh, Pearl of Blue!

5. "My dear," the Rose Prince gently said,
"Go, ask the pond, for it can tell
Just where the Pearl has made its bed."
The Princess cried "Mermaids that dwell
Within the pond, Oh see my tears!
My precious Pearl give back to me!"
The answer came, "A hundred years
The Pearl is hid where none can see;
Then seek no more the one Blue Pearl!"
Oh, Pearl of Blue! Oh, Pearl of Blue!

6. Then all at once the Princess knew
How very silly she had been.
She dried her lovely eyes of blue;
Then, looking on the grass so green,
A flow'r she saw! 'Twas blue and sweet!
She gathered it to give the Prince;
With loving kiss their lips did meet,
And, in the castle ever since,
They've happy lived without the Pearl!
Oh, Pearl of Blue! Oh, Pearl of Blue!

## GAME AND DANCE

### DIRECTIONS

This game is suitable for the older children of the Infants' School, it being rather longer, and requiring more acting than younger children could well accomplish.

The teacher should choose the most suitable girl in the class for the Rose Princess. She should wear a white or pale pink dress, trimmed with roses, provided with a train fastened from the shoulders. She needs a crown and the Blue Pearl. The best kind of thing to represent the Blue Pearl is a blue Christmas-tree ornament. This can be fastened in a casket painted with gold paint. Failing the above, a large blue bead or pearl button will serve.

The Rose Prince should be a boy who will look well beside the Rose Princess. He should wear a velvet suit, or a tunic of pale green sateen reaching to the knees, and finished with a sash having a cluster of roses fastened in it. He, too, needs a crown.

Eight Rose Maidens are also required. They should be graceful dancers, and one four should be taller than the other four. They should wear wreaths of roses upon their heads.

Each Rose-Maiden also requires a garland for the dance. These garlands should be made of paper roses, arranged upon canes bent into a curve, and should be about a yard long.

A Nursemaid is needed to take care of the Rosebud Babe. She should wear a pretty cap and apron made of pink crinkled paper, and Baby Rosebud should be represented by a baby doll, dressed in long clothes.

A mermaid must be chosen for the pond. She should wear a dress of greenish-blue muslin cut very long, so that the bottom of it may be twisted round to conceal her feet and form her tail.

She should have a long string of shells and weeds round her neck and some flowers in her hair. She needs the blue flower (a violet) which comes at the end of the story.

FRONT. *Diagram* 1.

An arm-chair, draped with green muslin and decorated with roses, would form a suitable throne for the Rose Princess.

The rest of the class form the Rose Castle's walls and roof, and act as a Chorus who sing while the principal characters play their parts. They should put great expression into their singing, pausing where the story needs it, and imitating the Princess's grief and anger, and the Prince's scorn of her silliness, in the tones of their voices.

The arrangement of the class is indicated in Diagram 1, in which A represents the Princess's throne, B the position of the Prince, C the Nursemaid, M the four taller Rose-Maidens, N the smaller ones, W the mermaid in the pond, for which a mirror can be used, or, failing this, an irregular circle can be drawn on the floor with blue chalk, and 1 the Girls, 2 the Boys forming the walls of the Castle.

The class being arranged, and the Princess seated with the Blue Pearl in her lap, all should stand looking at her, except the mermaid, who lies upon the floor in the pond.

**VERSE 1.**

The Chorus, singing verse 1, should bow to the Princess on the word " Princess." The Rose Maidens should step forward and curtsy to her at the line " Of sweet Rose Maidens ever knelt," and then kneel with outstretched arms. The Rose Prince should kneel on one knee before her, as his name is mentioned, and the Nurse kneel to her, holding out the Rosebud Babe, at the words " A Rosebud babe, her very own." The Chorus should indicate the " bluest skies above," and the " Prince " and " Babe " and " throne," as they sing about them. At the words " The Rose Princess loved just a Pearl," all should return to their places. The Princess should have taken no notice of any of them, but have remained gazing at the Blue Pearl. As the Chorus sing " O Pearl of Blue ! " she should hold up the casket, they imitating her gesture with their hands. When the verse is finished she should replace the casket in her lap, and the Rose Prince should leave her as if annoyed, and pass behind her throne. The Rose Maidens should then take their places for the dance, as indicated by the letters R in Diagram 1.

## THE DANCE OF THE ROSE MAIDENS

MUSIC.—The accompaniment played once, somewhat slower than waltz time.

(NOTE.—The Rose Maidens must keep strictly in time with the accompaniment and with each other, performing a change of position on the first beat of each measure. The movements must glide into one another so that their effect is graceful, without the least " jerkiness.")

Each Rose Maiden should hold her garland of roses at the ends, in front of her, with her hands by her sides, ready to begin.

*FIRST MOVEMENT.*

Each Rose Maiden to raise her garland, with arms extended, to the level of the shoulders at the first measure of the accompaniment ; to raise it over her head at the second measure ; to bend the body to the right as far as possible at the third measure, letting the arms and garland go with the body, and taking a small step with the left foot sideways on tip-toe, to give more freedom of movement ; to raise the body into an upright position and return the left foot to position, at the fourth measure ; to bend the body to the left as far as possible at the fifth measure, letting the arms and garland go with the body, and taking a small step with the right foot sideways, on tip-toe, to give more freedom of movement ; to raise the body into an upright position and return the right foot to position at the sixth measure ; to lower the garland to the level of the shoulders on the seventh measure ; to lower the garland to the starting level on the eighth measure.

REPEAT the whole of this movement from the ninth to the sixteenth measure.

*SECOND MOVEMENT.*

Each Rose Maiden to waltz round on the spot from the seventeenth to the twentieth measure, holding her garland over her head.

*THIRD MOVEMENT.*

Each Rose Maiden to kneel on one knee, and lower her garland on the twenty-first measure, the four on the left kneeling on the right knee, and the four on the right kneeling on the left knee ; to repeat the whole of the arm and body movements, thus kneeling, of the First Movement from the twenty-second to the thirty-seventh measure.

*FOURTH MOVEMENT.*

At the thirty-eighth measure, the four Rose Maidens on the left to slide the right foot sideways, lower the left knee, and support themselves on the left elbow, holding their garlands over their heads ; and the four Rose Maidens on the right to slide the left foot sideways, lower the right knee, and support themselves on the right elbow, holding their

garlands over their heads; all will thus assume a graceful position, lying upon the floor, to the fortieth measure. At the forty-first measure all to place their garlands on the floor in front of them; then rest their heads on their supporting hands and close their eyes as if asleep.

As the Rose Maidens sink into an attitude of sleep at the end of the dance, the Princess should lean back on the throne and close her eyes, and the Castle walls should kneel and pretend to sleep.

(Two little girls from the Chorus should quickly and quietly remove the garlands and place them on one side, as verse 2 begins.)

**VERSE 2**

should be sung softly at first. The Prince, creeping up to the Princess on tip-toe, should steal the Pearl, and cautiously pass the sleeping maidens and walk to the pond. At the words " He threw the Pearl," he should make the gesture of throwing, but *not* really throw the Pearl because it would break to pieces. He should conceal it as much as possible, and at the line " O fare thee well " should kneel by the pond and pass the casket to the mermaid, who should hide it beneath her dress. He should then creep back and lie down at the Princess's feet and pretend to sleep, with a smile upon his face.

**VERSE 3.**

The Chorus singing " The Princess woke ! " should pause. The Princess should awaken suddenly and find her Pearl gone. She should command the awakening Rose Maidens, with a gesture, to search for the missing Pearl. They should run about and look for it, and, not finding it, should return to their original places by her throne. She should sit down and weep. The Castle walls should have awakened with the Rose Maidens. The last to awaken should be the Prince. At the words " She cried until her eyes were red," he should try to take the Princess's hands from her face, but, not succeeding, should stand up and walk away from her. When " O Pearl of Blue ! " is reached, the Princess should wring her hands in grief, the Chorus imitating her.

**VERSE 4.**

When the Chorus sings " I hate you ! " the Princess should jump up and stamp her foot at the Prince and then stretch out her hands to him imploringly at the words " Where did you throw, etc." The Prince should then smile and point to the " roof." The children forming the Castle walls should join hands along each line and hold them up to represent the roof. The Princess should then search " the roof-top," two of the Rose Maidens holding up her train. Failing to find the Blue Pearl, she should return to the Prince.

**VERSE 5.**

At the beginning of verse 5, the Prince should take the Princess's right hand in his, and put his left arm around her, and then lead her gently to the pond, she still weeping. When they reach the pond the Princess should kneel down and stretch out her hands in entreaty to the mermaid. The answer, that the Pearl is hidden, should be sung very distinctly by the Chorus. The mermaid should place the violet on the floor, beside the Princess, who should still be weeping.

**VERSE 6.**

The Chorus should begin to sing verse 6 very brightly, the Princess drying her eyes and standing up. At the words " A flower she saw," she should discover the blue flower and pick it up and give it to the Prince. He should kiss her hand upon receiving it. Then the Nursemaid should come forward with the Rosebud Babe, and the Princess should take it in her arms. Both she and the Prince should look fondly down at it, while all wave their hands in rejoicing.

# (7) FAIRY SUNSHINE

## (7) FAIRY SUNSHINE

### THE STORY.

FAR away in the country there is a beautiful garden. If you could go there to-day, you would see tiny green shoots peeping up above the mould; and, if you looked carefully at the trees, you would see little buds trying to burst open. You would see a robin or two hopping about, and perhaps you might hear a thrush or a blackbird trying to sing, but he would not be able to sing very nicely, because he has not had much time to practise yet. Then, if you listened very, very hard indeed, you would hear a little song which the flowers under the ground are singing ever so sweetly. Perhaps *you* would not be able to understand it, but I know that this is what they are singing. *The Teacher here should sing—*

O pretty, sparkling Fairy Sunshine,
  Come to this garden of ours;
Come, see, we're waiting and longing for you, dear—
  Come, kiss the trees and the flowers!

Yes, they are asking Fairy Sunshine to come and kiss them, because, without her touch, they cannot really awake and grow above the ground.

Do you know what Fairy Sunshine looks like? She is dressed in bright yellow, and she wears a golden crown and carries a shining wand in her hand. When she hears the flowers calling to her, she comes to them and touches them all with her wand to make them grow up. If you kept quite still in this beautiful garden I am telling you about, you would be able to see her tripping and dancing over the grass day after day, and presently you would see the flowers gently springing up under her touch. First she awakens the snowdrops, and then the crocuses; then the daffodils and hyacinths; then the narcissi and the tulips; and so she goes on, all through the springtime and summer, until the garden is full of lovely roses, and lilies, and every beautiful flower you can think of.

When the flowers have grown up, they sing all day to thank her for what she has done for them. They love her so much that they want her to stay with them always. As the summer goes on, they begin a different song, which sounds quite sad, like this—

Stay, O stay, sweet Fairy Sunshine,
  Leave us nevermore!
Stay with the trees, and love the flowers,
Stay in our hearts and make us happy;
  Stay! O stay! O stay!

*Photo by* *Lang Sims*

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FAIRY SUNSHINE

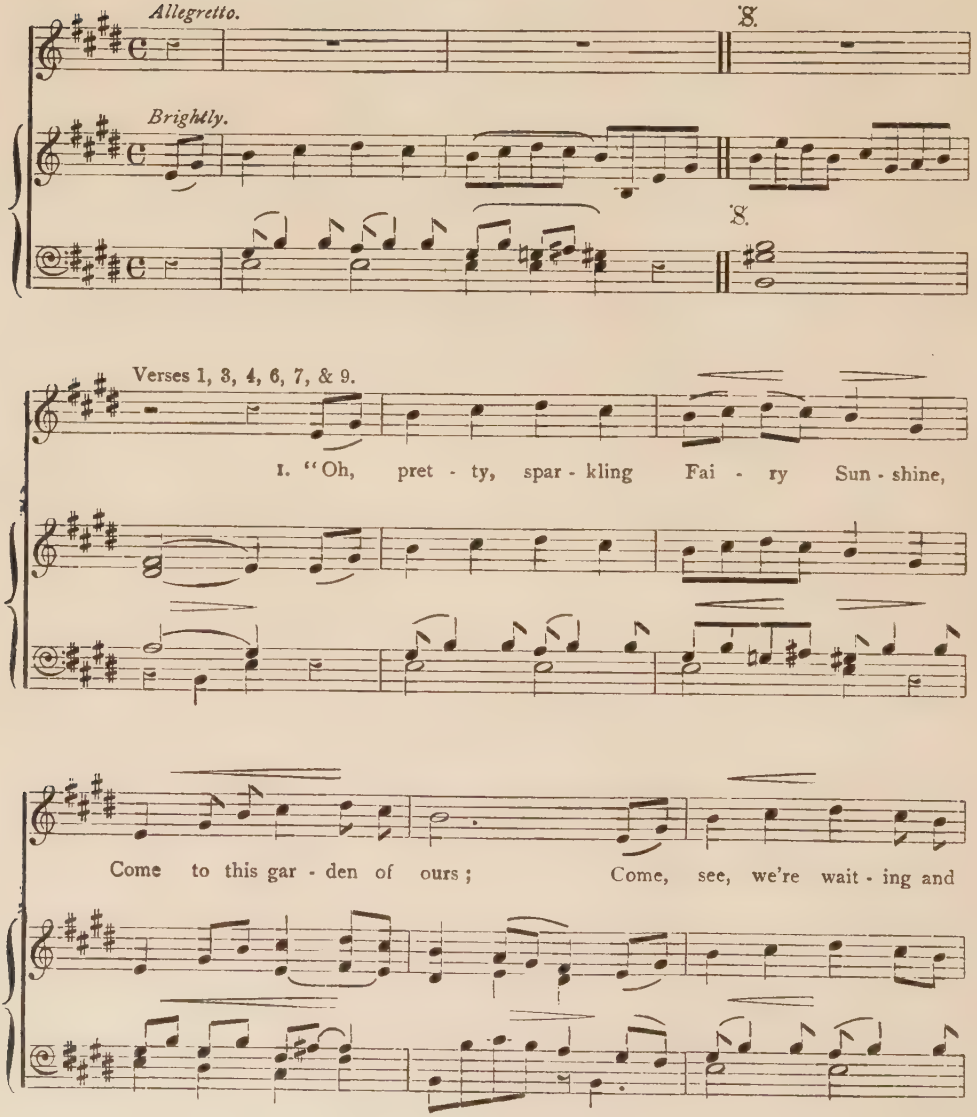
" But," Fairy Sunshine answers, " I cannot stay with you always. Others want me quite as much as you do. There are little children in the great cities who have never seen a garden like this ; I must go and help them and their fathers and mothers, for they would be very unhappy if I did not light up their streets and houses as often as I can."

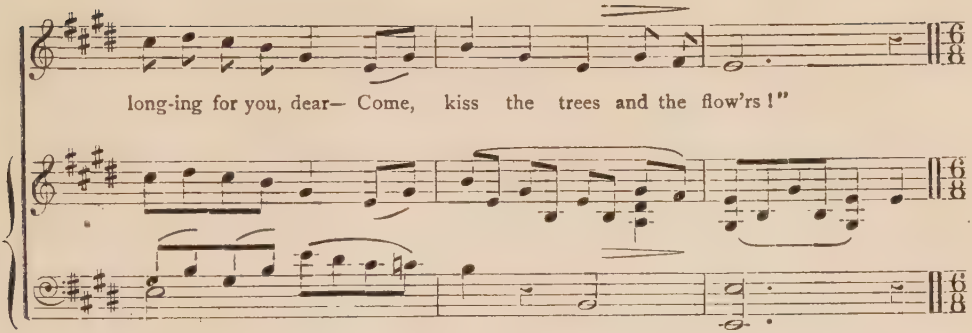
Then the flowers sing—

Then good-bye, sweet Fairy Sunshine,
Fly o'er this world of ours;
Shine in our cities where live poor children,
Take to them love, and evermore
Give them happy hours.

So Fairy Sunshine leaves the beautiful garden and she comes to see you. One day she shone in at my window, and she told me all about the beautiful garden in the country, and I have told it to you.

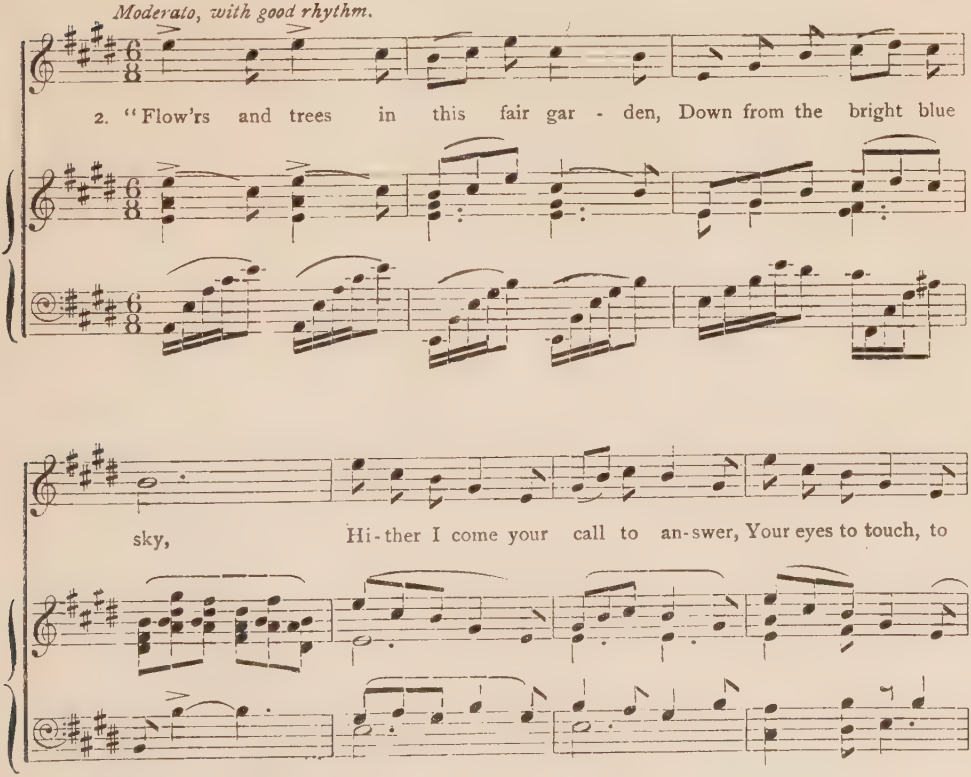
# FAIRY SUNSHINE

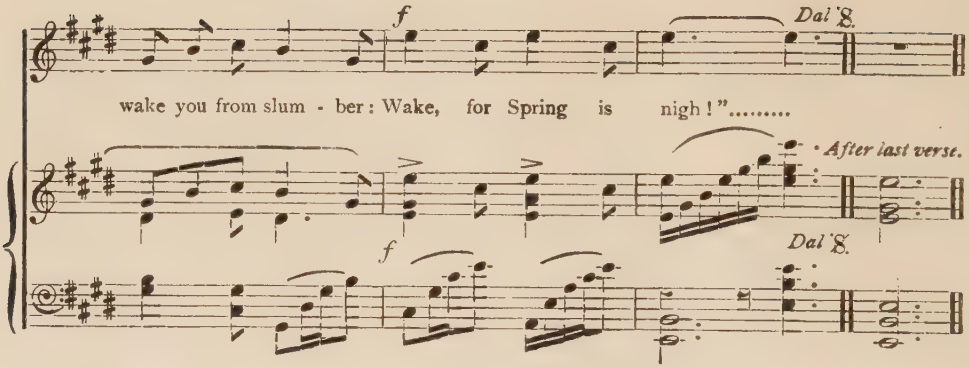





Verses 2, 5, & 8.

*Moderato, with good rhythm.*






"3. Oh, darling Sunshine, fairy of the Springtime,
You would we thank very much;
Now we can grow, and dance and sing,
For we've felt your wakening touch."

4. Tra la la . . . (*to tune of verse* 1).

5. "Stay, O stay, sweet Fairy Sunshine,
Leave us nevermore!
Stay with the trees, and love the flowers,
Stay in our hearts and make us happy;
Stay, O stay, O stay!"

6. Tra la la . . . (*to tune of verse* 1).

7. "Oh, trees and flowers, I must really leave you,
Yet be not sad, I pray;
For children need me where cities are,
To help them on their way."

8. "Then good-bye, sweet Fairy Sunshine,
Fly o'er this world of ours;
Shine in our cities, where live poor children,
Take to them love, and evermore
Give them happy hours."

9. Tra la la . . . (*to tune of verse* 1).

## GAME AND DANCE

### DIRECTIONS

This game represents the return of spring, and is designed for quite young children, being suitable for those of five years old. The teacher should choose a bright little girl to play the part of Fairy Sunshine, and the child chosen should have a good voice, as she has to sing alone. Fairy Sunshine should wear a dress made of bright yellow muslin, with a frilled skirt and with wings made as described on page 175. Her crown should be made of wire covered with tinsel to imitate the sun's rays.

The Girls of the class represent the flowers of the garden, and may wear wreaths of different flowers upon their hair, each girl knowing what flower she is pretending to be. The Boys act as the trees of the garden.

The class should be arranged in a double circle, the Girls inside, and the Boys outside, all facing the centre. The Girls should kneel upon the floor, adopting a sleeping position, and the Boys stand behind them, also pretending to be asleep. They thus represent the garden awaiting the coming of the spring sunshine.

### VERSE 1.

To introduce the game the class should softly hum the melody of verse 1, while the accompaniment is played upon the piano. As soon as they begin humming, Fairy Sunshine should trip into the garden and round among the Flowers, pausing here and there, as if looking to see whether they are still asleep, and should then go to the centre of the ring. The class should then sing verse 1. At the words " Come see . . . dear," all should open their eyes, stretch out their hands to Fairy Sunshine, kiss hands to her on the word " kiss," and fall asleep again at the end of the verse.

### VERSE 2.

Fairy Sunshine sings this alone, with suitable gestures. The " Wake, for Spring is nigh ! " should be sung in a rousing and impressive tone.

The class should then hum the refrain of verse 1 again while the Fairy trips round, touching each Flower with her hand. As she does this the girls should open their eyes and stand up, the Boys behind them doing the same, and stretching up their arms to represent the branches of trees.

### VERSE 3.

Fairy Sunshine returning to the centre of the garden, the class should begin to sing verse 3. On the word " thank," they should kiss hands to her. When they sing " grow," they should stretch their arms and stand on their toes. The Flowers should then face the Trees and, taking their " right hands across," all should trip round till the verse is finished.

### VERSE 4.

The Flowers should face the centre of the garden again, and joining hands in a ring, dance round, while all sing " Tra la la " to the tune of verse 1. Fairy Sunshine, meanwhile, should trip about, and run out of the garden at the end of the verse.

### VERSE 5.

When the class see her running away, they should all turn towards her, and, stretching out their arms in an attitude of entreaty, begin to sing " Stay, O stay, sweet Fairy

Sunshine!" This verse should be sung slowly and with a great deal of expression, the Flowers and Trees indicating themselves as they sing "Stay with the trees, and love the flowers," and again stretching out their hands to Fairy Sunshine as they sing the last line of the verse. She should return to the middle of the garden.

**VERSE 6.**

Exactly as verse 4. The Flowers and Trees dance to express their joy at Fairy Sunshine's return, and she remains in the centre of the garden.

**VERSE 7.**

Fairy Sunshine sings this verse alone with suitable gestures, the class standing and listening to her.

**VERSE 8.**

The class should begin to sing verse 8, using the same tune as verse 2, all kissing hands to Fairy Sunshine on the word "good-bye" and stretching arms sideways on the word "fly," while she trips out of the garden, kissing her hand to them.

**VERSE 9.**

The Flowers should join hands and dance in a ring, while all sing "Tra la la" to the tune of verse 1.

# (8) THE RAINBOW

## (8) THE RAINBOW

**THE STORY.**

One April day, a lovely white cloud was sailing along in the blue sky. Inside the cloud there nestled thousands of tiny raindrops. They were all so happy, floating along as the gentle wind breathed on them.

But, all at once, the sky grew dark, and a very cold wind began to blow. The beautiful white cloud looked white no longer; it was grey, and almost black in places. The little raindrops shivered with the cold. They tried to cling closely together, but the wind was so unkind. It blew, and blew, and blew; and the little raindrops were all blown down from the sky. Down, down, down they went, running and racing, jumping and dancing, pattering and clattering upon the ground. Some people, who were out for a walk, opened their umbrellas, and said, "Dear, dear! What a heavy shower! We must make haste home."

As the raindrops danced along, they sang a little song like this. *The Teacher here should sing—*

We are little raindrops patt'ring
From the clouds, this April day;
Down upon the ground we're clatt'ring—
Leaping, dancing, on our way.

We are cold, and wet, and shiv'ring,
For the sky is dull and grey;
Chilly north winds set us quiv'ring
When we try to stop and play.

Then all at once the sky seemed to grow brighter. The dull grey clouds drifted apart and showed the lovely blue sky once more. The golden sunbeams shone upon the raindrops, and, dancing down the sunbeams came Fairy Sunshine. She was dressed in bright yellow. On her head she wore a golden crown, and in her hand she carried a golden wand. When the raindrops saw her coming they began to sing like this—

See the golden light comes glimm'ring!
See yon little rift of blue!
See the golden sunbeams shimm'ring!
Fairy Sunshine's peeping through!

Fairy Sunshine then began to sing to the raindrops. She sang these words—

Little raindrops, cease your chatt'ring !
Fairy Sunshine speaks to you ;
Quickly let me see you scatt'ring,
You have lots of work to do.

Then Fairy Sunshine waved her wand over the little grey raindrops and a most wonderful thing happened. Some of them became violet colour, some became dark blue, some became a bright blue, some became green, some became yellow, some became orange colour, and some became red. Fairy Sunshine sang to them and showed them just where to place themselves in the sky. She sang these words—

Violet, dark blue, take your places !
Next come blue and emerald green.
Yellow, orange, show your faces !
Last of all bright red be seen !

She did not place them in seven straight lines, but she told them to make half a ring like this. (*The Teacher here sketches a rainbow upon the blackboard with coloured chalks.*) When the bright-coloured raindrops had taken their places, they sang—

We are happy raindrops glitt'ring,
Rainbow colours we can show.
Hark ! we hear the birds a-twitt'ring !
Thus do April showers go.

Some children, who were looking out of their window and wishing that the rain would stop so that they might go out to play, saw in the sky a beautiful rainbow. They called to their mother, " O mother, come and look at the rainbow ! "

When their mother came she said, " Watch it carefully, children, and tell me what colours you can see. Begin at the top of the rainbow."

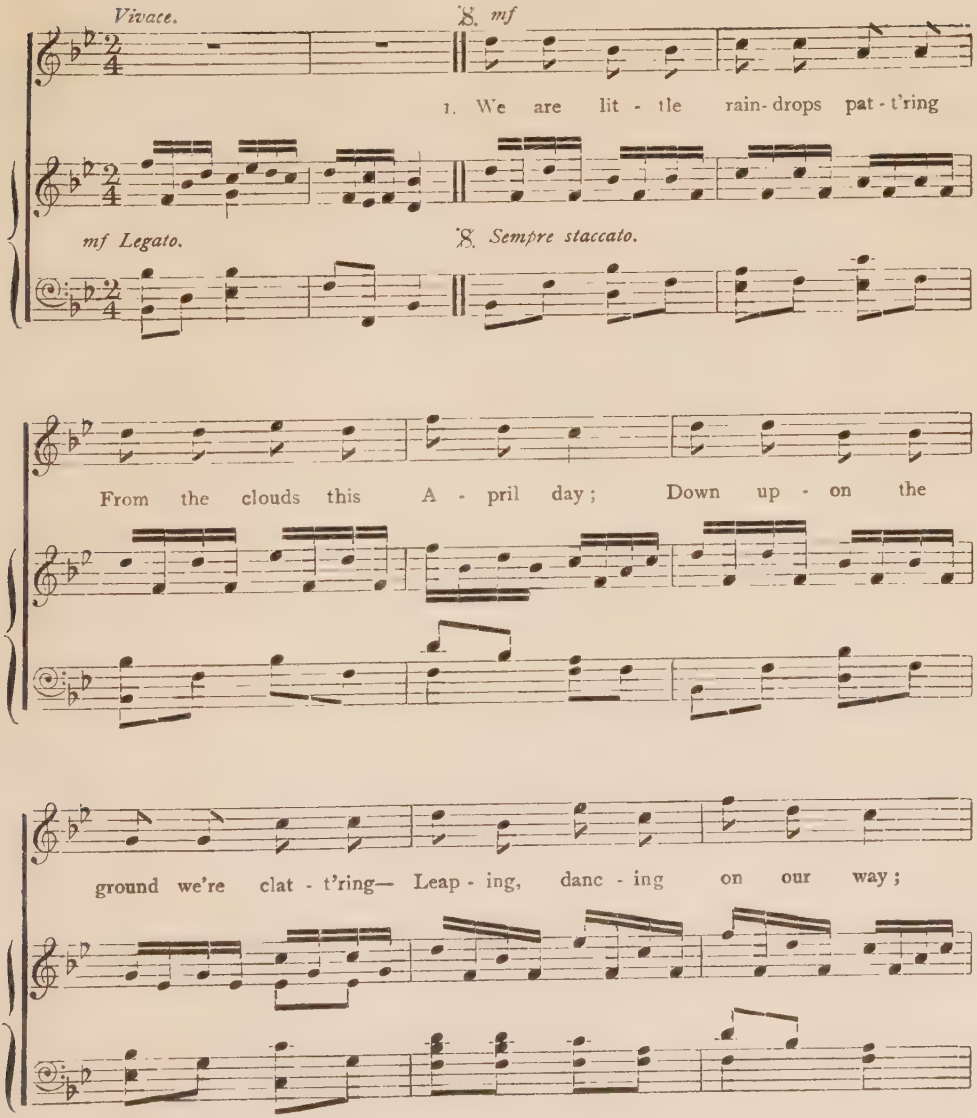
Then the children said, " Red, orange, yellow, green, blue, and violet."

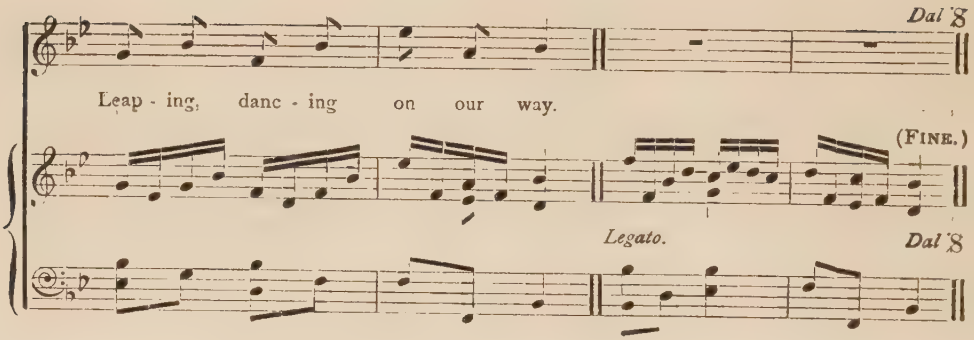
" Yes," said their mother, " that is right ; but there are really two blues in the rainbow, one is light, and the other is darker, so we say there are seven colours in the rainbow."

The children still watched, and at last they said, "O mother, it is fading away!"

Yes, the rainbow was going away, for Fairy Sunshine was smiling so sweetly upon the raindrops that they were growing warm and happy. Away they floated, up, up into the blue sky, and strange to say, as they went, all their beautiful colours faded away, and they became a pretty white cloud as before. The birds began to sing as Fairy Sunshine danced everywhere, and the April shower was over.

# THE RAINBOW


Vivace.
8. mf
1. We are lit - tle rain-drops pat - t'ring
mf Legato.
8. Sempre staccato.
From the clouds this A - pril day; Down up - on the
ground we're clat - t'ring— Leap - ing, danc - ing on our way;




2. "We are cold, and wet, and shiv'ring,
For the sky is dull and grey;
Chilly north winds set us quiv'ring
When we try to stop and play."

3. "See the golden light comes glimm'ring!
See yon little rift of blue!
See the golden sunbeams shimm'ring!
Fairy Sunshine's peeping through!"

4. "Little Raindrops, cease your chatt'ring!
Fairy Sunshine speaks to you;
Quickly let me see you scatt'ring,
You have lots of work to do."

5. "Violet, dark blue, take your places!
Next come blue and emerald green.
Yellow, orange, show your faces!
Last of all bright red be seen!"

6. "We are happy raindrops glitt'ring,
Rainbow colours we can show.
Hark! we hear the birds a-twitt'ring!
Thus do April showers go."

## GAME

### DIRECTIONS

This game represents the formation of a rainbow upon an April day. The children are the Raindrops in an April Shower, and when Fairy Sunshine comes to them they form a Rainbow at her command.

" Fairy Sunshine " should be a bright little girl with a good voice, as she has to sing alone. She should wear a dress made of bright yellow muslin as described on page 207. In this game she also needs a wand made of a long twig covered with tinsel.

Each child in the class should be provided with a strip of coloured crinkled paper, about two feet long, and six or seven inches wide. The smallest children should have violet, and the two blues; those who are somewhat taller should have the green and yellow; and the tallest children should have the orange and red. These papers should be kept rolled up, and as much out of sight as possible, until the moment when they are required in the game. It will be seen from Diagram 1 that five violets and dark blues, seven light blues, greens, and yellows, and nine oranges and reds, make a good arrangement for the Rainbow, but, should the teacher have a smaller class than these numbers imply, she will easily be able to re-arrange the colours so as to produce the desired effect.

The class should be arranged in a double circle, the Girls inside and the Boys outside, all facing the centre. " Fairy Sunshine " should remain hidden until the beginning of verse 3.

**VERSE 1.**

When the class sing the first verse, they should indicate themselves as the raindrops, and then point upwards to the sky. Then by tapping with two fingers of the right hand upon the open palm of the left, they should imitate the sound of rain pattering upon the ground, keeping time with the music. At the words " Leaping, dancing," all should hop or leap first upon one foot and then upon the other to the end of the verse. When the verse is finished, the Girls should turn to their right and the Boys to their left, and should run round the ring until they reach their places again, while the accompaniment is played upon the piano. If the class is a large one, this may have to be played through twice. The children who return to their places first should mark time until all have done so.

**VERSE 2.**

At the beginning of verse 2, the children should pretend to shiver with the cold, pointing to the sky at the second line. On the word " quiv'ring " they should again pretend to be shaking with the cold wind. As they sing " When we try to stop and play," the Girls should face the Boys, and taking their right hands across, all should dance round till the end of the verse. It will be found that the music suggests a hopping step. The children should take one step " on the spot " with the left foot and then hop with the other foot; then take a second step " on the spot " with the right foot, and hop with the left, repeating this movement until the verse is finished. Then all should turn as after verse 1, and run round the ring, tapping their fingers to imitate rain falling.

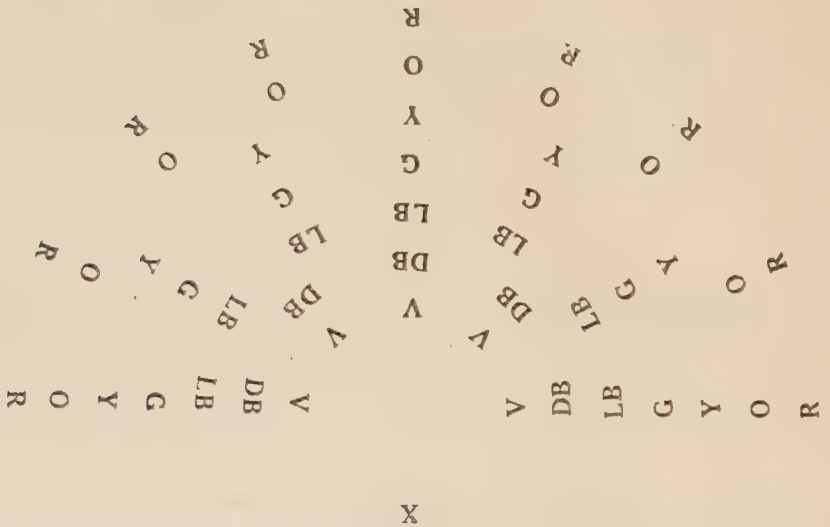
**VERSE 3.**

As the children begin to sing verse 3 they should all look towards the windows as though seeing the sun breaking through the clouds, and stretch out their hands towards the light. " Fairy Sunshine " should dance into the circle, and stand in the centre, the children then turning to look at her. All should bow to her on the words " Fairy Sunshine's peeping through."

**VERSE 4.**

Fairy Sunshine sings this verse alone. Her gestures should suit the words she is singing. At the word " scatt'ring " she should raise her wand and wave it, as though

commanding the Raindrops to move into their places. When she has finished singing, the children should all turn to their left, and start to run to their places in the Rainbow, while the accompaniment is played upon the piano. The first five Girls who have the violet papers form the first semicircle ; behind them run five Boys with dark blue papers ; behind these run seven Girls with light blue papers ; behind these run seven Boys with green papers ; behind these run seven Girls with yellow papers ; behind these again run nine Boys with orange papers ; and on the back row run nine children with red papers. They should remain standing, facing the front with their papers concealed. To assist the children in finding their places it is a good plan for the teacher to draw the seven semicircles in coloured chalk upon the floor. The diagram illustrates the relative positions the children would take.




FRONT. *Diagram* 1.

**VERSE 5.**

Fairy Sunshine sings this verse alone also. While singing she should pass from the left to the right of the Rainbow, waving her wand over the children. As she sings the last line of the verse the smaller children should kneel upon the floor, and all should unroll their coloured papers. The smaller children should hold them before their faces, and the taller ones above their heads. The children with the red papers will probably have to stand on tip-toe, to enable their colours to be seen. The actual arrangement of the papers depends upon the relative sizes of the children, and the teacher will need to adapt the suggestions made here to suit her particular class. When the Rainbow is made, Fairy Sunshine, who is indicated by **X** in Diagram 1, should stand forward near the centre of the Rainbow, facing in the same direction as the children.

**VERSE 6.**

The children, still holding up the coloured papers, should sing verse 6, smiling brightly as they do so.

# (9) THE AUTUMN FAIRY

## (9) THE AUTUMN FAIRY

### THE STORY.

In the early springtime I told you about a beautiful garden in the country. Now the spring and the summer are both gone, and the autumn is here. If you could go to the garden to-day, you would see how different it all looks. You would see very few roses now, and the lilies are all gone ; but bright chrysanthemums, yellow, pink, white, and brown, are growing all round the garden beds. If you looked up at the trees, you would see apples and pears hanging on them, all ready to be picked. Some of the leaves on the trees are already brown and yellow, and many have fallen upon the grass. The creepers on the walls are coloured scarlet and crimson and gold.

The garden would be very beautiful with all these rich colours, but not so beautiful as when the trees were covered with pale green leaves, and the spring flowers were all in bloom. You would not hear the robin or the thrush any longer. You might still see them hopping about, but their songs are silent for a while.

Fairy Sunshine does not come often to the garden now, and when she does come, she only stays a little time, because she has more work to do in other places.

But now another Fairy visits the garden each day. She is called the Autumn Fairy. She, too, wears a bright yellow dress ; but, instead of a shining crown, she has a wreath of yellow and brown leaves upon her hair, and her wand is a long twig with a few pretty golden leaves on it.

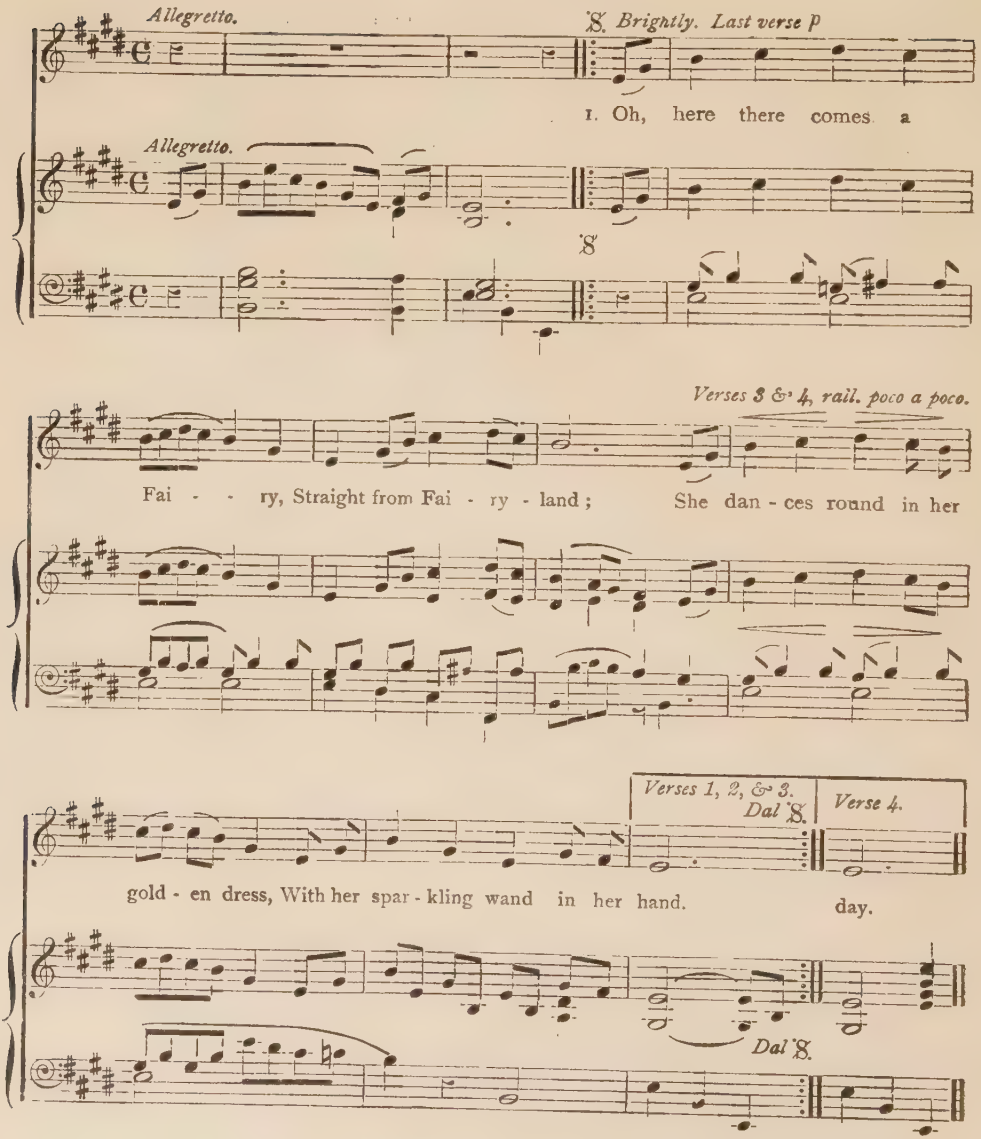
The flowers and the trees in the garden love the Autumn Fairy just as much as they love her brighter sister, Fairy Sunshine. They are glad to see her when she comes from Fairyland, for they are very tired. They are glad to hear her tripping lightly over the grass, for they know she has come to send them to sleep. They can see and hear more than children can, but I think, if you looked and listened very hard, you would see her gently touching the flowers one at a time and softly singing to them, " Pretty flowers, soon you to sleep must go." Then you would see the flowers slowly sink down into the mould, until, after many days of the Autumn Fairy's work, there would not be one tired little flower left in the garden. They would all be asleep beneath the ground.

The Autumn Fairy knows how tired the leaves are, too. They have been working so hard all the summer, and now they are too tired to hang upon the trees any longer. So the Autumn Fairy breathes upon them, and they come fluttering down to the ground. Often the leaves have one last game

before they go to sleep. They dance and whirl about before they come to rest at last. Then the Autumn Fairy tucks them all away beneath the ground, where they help to make the mould good for the flowers to grow in next year.

When the Autumn Fairy's work is finished, the garden is quite, quite still. You can feel that everything is sleeping. Then the garden begins to look cold and dreary ; you do not want to play in it very long ; and, no matter how hard you looked for her, you would not see the Autumn Fairy, for she has gone back to Fairyland.

# THE AUTUMN FAIRY



2. She comes to see the flowers and trees,
   Grown in this garden fair ;
   She flies about with her shining wings,
   She dances everywhere.

3. With her sparkling wand the flowers she touches ;
   Blossoms all curtsy low ;
   Then the Fairy whispers, " Pretty flow'rs,
   Soon you to sleep must go ! "

4. So the pretty flowers close their eyes ;
   Leaves, in their dresses gay,
   Come fluttering down from their Mothers' arms,
   This sunny Autumn day.

## GAME AND DANCE

### DIRECTIONS

This game represents the coming of autumn and the preparation of Nature for the sleep of winter. It is designed for quite young children, and is intended as the complement of " Fairy Sunshine," the same melody serving for both. It would be well to choose the little girl who played the part of " Fairy Sunshine " to act that of " The Autumn Fairy " also. She should wear the same bright yellow muslin dress as before, but it should be trimmed with a spray of leaves, red, yellow and brown, reaching from the left shoulder, and arranged across the front of the dress to the hem towards the right-hand side. Her crown should be made of leaves to match, and her wand should be a long twig, brightened with tinsel, and having a few yellow leaves attached to it.

The Girls of the class represent the flowers in the garden, and may wear wreaths of different flowers upon their hair, each girl knowing what flower she is pretending to be. The Boys act as the trees, and may hold withered leaves, such as they can themselves collect when the wind blows the leaves to the ground.

The class should be arranged in a double circle, the Girls inside and the Boys outside, all facing the centre. They thus represent the garden awaiting the coming of autumn.

**VERSE 1.**

As an introduction to the game, the class should hum the melody, while the accompaniment is played upon the piano. The Autumn Fairy should enter the Garden, and trip about, pausing here and there, as if examining the Flowers and Trees. She should then stand in the centre of the Garden, while the class begin to sing verse 1. On the word " fairy," the class should bow to her. When they reach, " She dances round," the Flowers should face the Trees, and, taking " right hands across," all should trip round until the verse is finished, the Fairy meanwhile tripping round the ring.

**VERSE 2.**

The class singing verse 2 should indicate themselves at the words "flowers and trees." When they reach "this garden fair," they should extend both arms sideways. While the last two lines of the verse are being sung, the Flowers should join hands and dance in a ring. During the whole of the verse the Fairy should trip about the garden.

**VERSE 3.**

At the beginning of verse 3 the Fairy should stand in the centre of the Garden. On the words "curtsy low," all should bow to her; the Flowers should then lie upon the floor, and the Trees kneel upon one knee, at the same time extending their arms to represent branches with faded leaves upon them. The class should stop singing at the word "whispers," and the Fairy should sing the rest of the verse alone. All should then hum the melody while the accompaniment is played upon the piano. Meanwhile the Fairy should trip round the Garden, touching each Flower with her wand. As the Flowers feel the touch of the Autumn Fairy, they should close their eyes, the Trees behind them doing the same, and putting their hands beneath their heads.

**VERSE 4.**

The Fairy should stand in the centre of the Garden while the class sing verse 4. At the words "come fluttering down," the Trees should extend their arms and drop the withered leaves, and then fall asleep again. When the verse is finished, the class should again hum the tune while the Fairy trips about and looks to see whether they are all asleep. She should then trip out of the Garden, kissing her hand in farewell.

# (10) BLUEBELL-LAND

## (10) BLUEBELL-LAND

### THE STORY.

It was a beautiful April day. Even in the great city where Doris and her brother Ted lived, there was the scent of spring in the air. The sun was shining brightly as the two children came out of school, lighting up the bursting leaf-buds of the few trees that grew by the side of the road.

Doris and Ted ran through the streets until they came to a crowded thoroughfare, where people sold fruit and vegetables on stalls, while men stood in the gutter offering flowers for sale. At one corner there was an old man, who called out, "Bluebells, a penny a big bunch, bluebells!" and before him the two children stopped.

"Oh, how lovely!" said Doris. "Look, Ted, he has a basket full of them!"

"Only a penny a bunch, Missy," said the old man, holding out the bluebells for Doris to smell.

"I am sorry, but I have no money," said Doris. "They are very beautiful. Won't you tell me where you picked them?"

"A long, long way from here, Missy," replied the old man; "they came from Bluebell-land."

"Bluebell-land?" said Doris. "Please tell us how to get there. Ted and I have a holiday to-morrow, and perhaps Mother will let us go to Bluebell-land."

"Well, Missy," said the old man, kindly, "if you walk along this road, away from the city, for a very long time, you will come to the country. Then you will see the green fields and a great many trees growing close together. If you pass between these trees into the woods you will reach the gates of Bluebell-land, and there you will find as many bluebells as you can ever want."

"Oh, thank you!" said Doris; and she ran home with Ted.

The next morning the children got up very early, and asked their mother if they might try to find Bluebell-land, as the old man had told them. They were very happy when their mother said yes, and off they started. They walked and walked a long, long way, until the shops and houses grew fewer, and they met hardly any people at all.

"We must be near the country now," said Ted. "We have only a few more houses to pass, and then we shall have left the city behind."

"Why!" said Doris, after they had gone a little farther; "there is no pavement to walk on, and there are no houses at all, only green bushes by the side of the road, and grass and flowers. How pretty it all is!"

"Look," said Ted, "there are the trees. The old man said they were the gates of Bluebell-land."

The children ran on until they came to the woods. Tall trees stood high above them, and, finding a gap in the hedge, they went through it and found themselves surrounded by trees of all kinds—great mother-trees, whose topmost branches almost seemed to touch the sky; baby-trees, only as tall as Doris and Ted—all covered with the pale green of their opening leaves. Beneath their feet grew soft grass and moss; the air was full of the songs of the birds; thrushes singing to their loved ones, the cuckoo calling, and the blackbird whistling to its mate.

Doris and Ted walked on, hand in hand, without speaking, until, in the distance, they saw the *blue* beneath the trees.

"Oh, Ted!" cried Doris; "look, how beautiful! That must be the bluebells! They are bluer than the sky and bluer than the sea! They look like a wonderful blue carpet spread upon the ground."

"Come on, Doris," said Ted, "we will gather a big bunch for mother."

So the children hastened on, and, in a few moments, they were kneeling in the midst of thousands of bluebells, gathering as many as their hearts could wish.

"How sweet they smell," said Doris; "and look, Ted, how they swing and sway on their stalks! They look like little bells ringing. I wonder if they make any music as they move."

"Well, you know," answered Ted, "our teacher told us that the fairies ring them, to make music for their dancing."

"Oh!" said Doris, "let us lie down among the bluebells and listen; perhaps we shall hear the music and see the fairies dancing."

The two children lay upon the ground and listened; and they heard soft, sweet music like this,[1] which soon sent them gently to sleep.

No sooner had the children closed their eyes than out from among the bluebells stepped hundreds of dainty little bluebell fairies, dressed in silken gowns which matched the bluebells exactly, and wearing little bluebell caps upon their heads. They danced round the sleeping children, singing softly a little song about the springtime, just like this.[1] Then, gently kissing their fairy hands in farewell, they danced away again and hid among the flowers.

The children, tired with their long walk and gathering the bluebells, slept on; and then suddenly Doris awoke. She sat up and rubbed her eyes, trying

[1] Here the teacher should sing the refrain of "Let us dance and sing . . . ding, dong, ding!" as in verse 3.

to remember where she was. By her side lay the flowers she had gathered, and a little way off was Ted, still fast asleep.

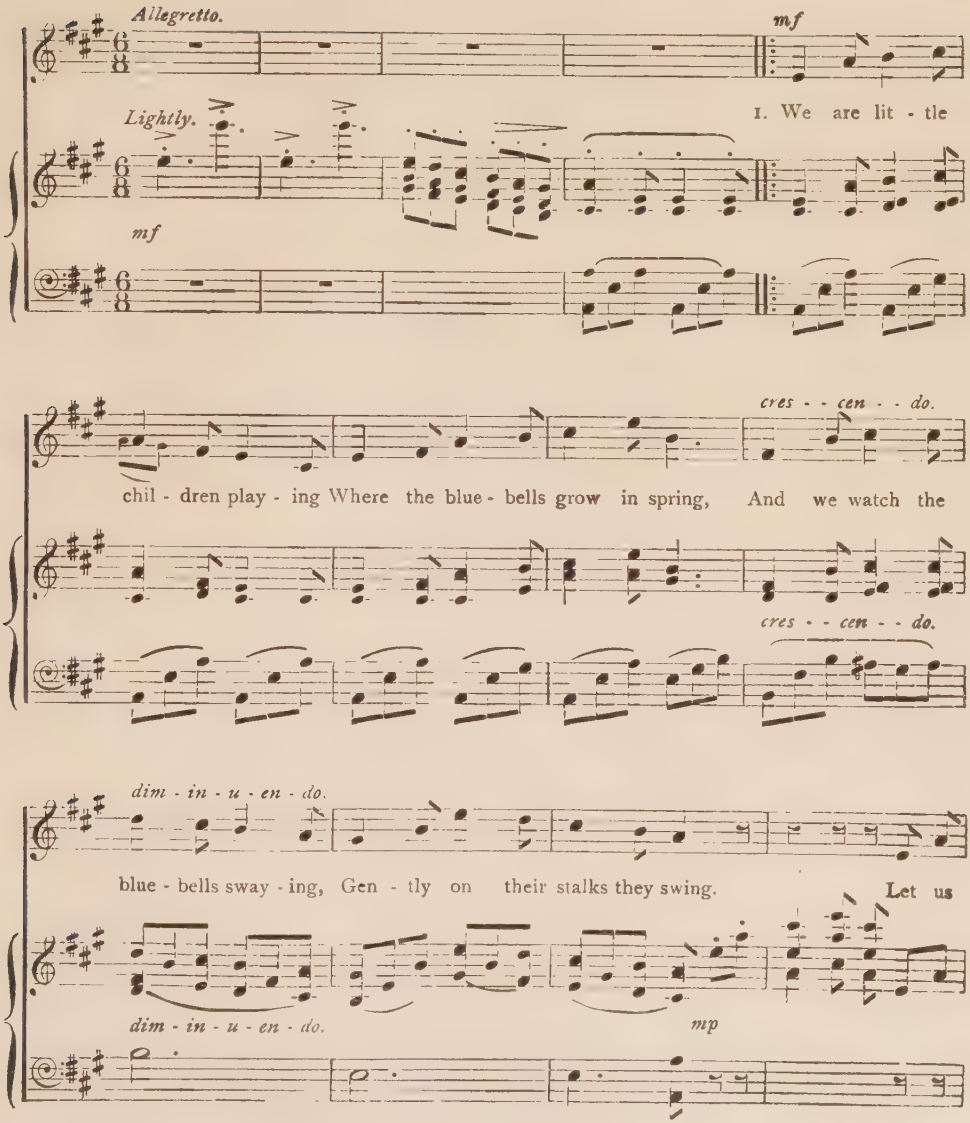
"Wake up, Ted," she called out, "we must have been asleep quite a long time. Did you hear the bluebell music? I can remember the tune. It went like this," and Doris sang, "Let us dance . . . ding, dong, ding!"[1] "I dreamt I heard the fairies singing that, and saw them dancing round us," Doris went on; "but we must gather up our bluebells, and make haste home."

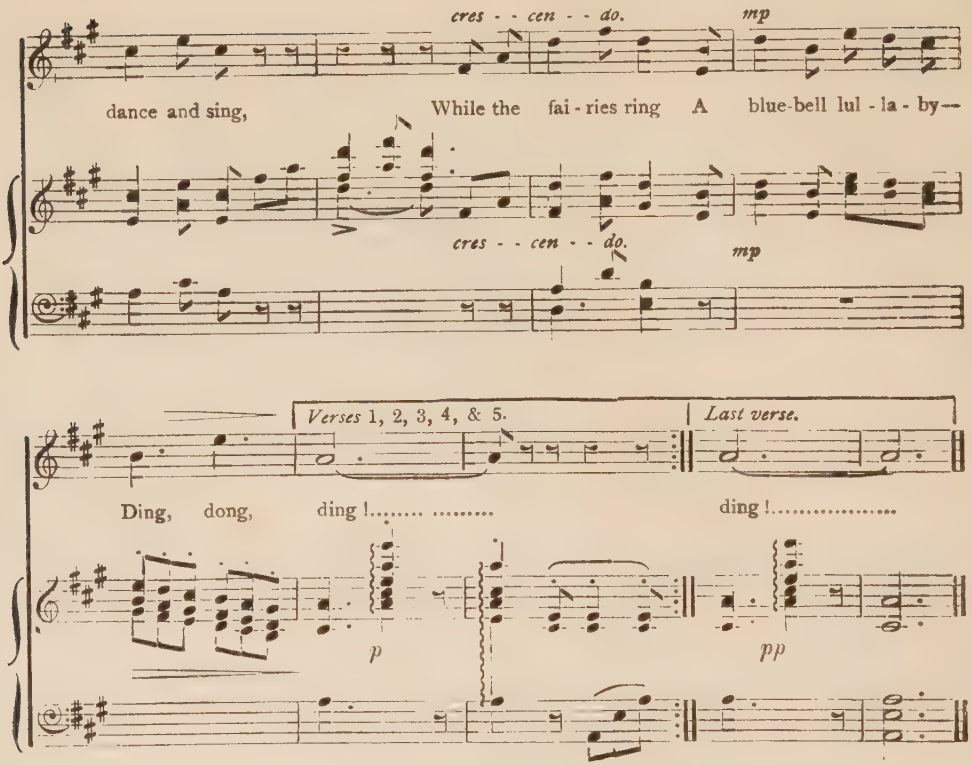
Ted sprang up. "Why, Doris," he said, "it is getting quite late. It looks as though the sun is setting."

Hand in hand, with an armful of bluebells each, the children turned to go home, gazing back, as they passed out from the woods on to the road, to take one more long look at beautiful Bluebell-land.

[1] *Ibid.*

# BLUEBELL-LAND






2. Softly thoughts of sleep come stealing,
O'er our eyelids, as we play;
Slower, sweeter grows the pealing
Of the bluebells, far away.
Let us dance and sing,
While the fairies ring
A bluebell lullaby—ding, dong, ding!

3. We are happy fairies making
Bluebell music, sweet and low;
Everywhere the flowers are waking,
Where our fairy footsteps go.
Let us dance and sing,
In a fairy ring,
A springtime melody—ding, dong, ding!

4. See the little children sleeping,
Tired with gath'ring bluebells fair;
Brightly o'er them sunbeams creeping
Touch their faces, here and there.
Let us dance and sing,
In a fairy ring,
A springtime melody—ding, dong, ding!

5. Surely we have been a-dreaming,
In the springtime's sunny hours;
Fairy figures seem a-gleaming,
In among the bluebell flow'rs.
Let us dance and sing,
While the fairies ring,
A bluebell lullaby—ding, dong, ding!

6. Now the evening sun is shining,
Making shadows, dark and long;
Let us go, our arms entwining,
Singing, on our way, this song.
Oh, we love the flow'rs,
Of the springtime hours!
Good-bye to Bluebell-land—ding, dong, ding!

## GAME AND DANCE

### DIRECTIONS

This very simple game is suitable for the youngest children in the Infants' School. It should be taught in the early springtime.

The class should be divided into two sections, the bigger children to represent the children gathering bluebells in the woods, and the smaller children to represent the bluebell fairies.

The bigger children should each hold a few bluebells, real flowers being used when in season.

The children representing the bluebell fairies can wear dresses and hats made of bluebell-coloured crinkled paper. Each dress should consist of a skirt, fully pleated on to a piece of tape or ribbon, and reaching from beneath the arms to the knees, with a wide pleated frill, also attached to tape or ribbon, to be worn round the neck, and reaching down over the shoulders. The edge both of the skirt and frill should be cut out in imitation of bluebell petals. A large bow of crinkled paper to match can be worn on the back, between the shoulders, to suggest wings. The hats should resemble bluebells in shape.

The class should be arranged in a double circle, all facing the centre. The children should be placed on the inner circle, Boys and Girls alternately, and the Fairies on the outer circle. The Fairies should kneel on the floor and hide their faces until verse 3 begins.

### VERSE 1.

The Children singing verse 1 should indicate themselves on the word " we," and then kneel on one knee, pretending to gather bluebells, until the word " bluebells " is reached. They should then stand up and hold up the bluebells in their right hands. At the word " swaying " they should sway their bodies sideways to the rhythm of the music, until the word " swing " is reached. Then, all joining hands in a ring, they should take one step sideways to the right, pointing the toe on the word " dance " ; bring the left foot up beside the right on the word " and " ; take another step to the right, pointing the toe, on the word " sing " ; bring the right foot back beside the left on the first chord of the next measure in the accompaniment. On the first syllable of the word " fairies," all should take one step sideways to the left, pointing the toe ; bring the right foot up beside the left on the second syllable of the word " fairies " ; take another step to the left, pointing the toe, on the word " ring " ; bring the left foot back beside the right on the word " bluebell." Then, keeping the feet still, all should raise and lower their joined hands to the rhythm of the music until the verse is finished.

### VERSE 2

should be sung slowly and softly by the Children, who should pretend to rub their eyes at the word " eyelids," and, placing their bluebells in their left hands on the word " slower," should hold up their right hands in a listening attitude. The " Let us dance, etc.," should be danced exactly as in verse 1, but at the last line each Boy should kneel on his right knee, and each Girl should recline upon the floor, leaning against the Boy on her left, all adopting an attitude of sleep.

### VERSE 3.

The Fairies singing verse 3 should stand up, step inside the circle of sleeping children, and, joining their hands over their heads, should imitate the action of ringing bells until they reach the words " sweet and low." Then all, turning to the right on the word " everywhere," should walk slowly round in a ring, swaying their bodies sideways gracefully, with hands extended in front, to the rhythm of the music. At the word " go," all should stop and face the centre again. The " Let us dance, etc.," should be danced exactly as in verse 1.

**VERSE 4.**

As they sing verse 4, the Fairies should bend over the sleeping Children, gently touching their hair and the bluebells they hold. The " Let us dance, etc.," should be danced as in verse 1, but, at the words " a springtime melody," the Fairies should walk away from the Children, stepping on tip-toe, and looking back and kissing their hands. They should stand at some distance with their backs to the Children during the rest of the game.

**VERSE 5.**

The Children singing verse 5 should awake and stand up, the Boys assisting the Girls to rise. As the verse proceeds, the children should rub their eyes and look about them as if trying to see the fairies. The " Let us dance, etc.," should be danced exactly as in verse 1.

**VERSE 6.**

As verse 6 begins, the Children should pretend to indicate the setting sun and the shadows upon the ground, as they mention them. At the words " Let us go " all should turn to the right, and each Boy stepping up beside the Girl in front of him at her left hand, should take her right hand in his, holding his arm over her head, and her left hand in his, holding it low. Thus arranged they should all walk slowly round in a ring, stepping to the rhythm of the music, as the verse proceeds. When they reach " Good-bye to Bluebell-land " all should look back over their shoulders as if bidding farewell to Bluebell-land.

# (11) A MIDSUMMER NIGHT'S DREAM

## (11) A MIDSUMMER NIGHT'S DREAM

### THE STORY.

THIS story was written more than three hundred years ago by the greatest poet England has ever known. His name was Shakespeare. He wrote this story as a play for people to act in the theatre. Some of the play is too difficult for children to understand, but much of it is so simple and so very pretty that children can learn to act it quite easily, and it is this part that I am going to tell you about.

Once upon a time the King of the Fairies, whose name was Oberon, had a quarrel with Titania, the Fairy Queen. For Titania had once loved an Indian lady very dearly, and this lady had died, leaving behind her a baby boy. So, because she had loved his mother so much, Titania took the child, and he grew to be a very beautiful boy. When King Oberon saw this lovely boy, he wanted him to be his page, but Titania would not part with him. Oberon was very angry; and so, whenever they met they quarrelled, and often the fairies were so frightened that they would hide themselves in the acorn cups for fear.

At this time Oberon and Titania and all their fairies were living in a wood near Athens, which is the finest city in Greece. One moonlight night, Oberon, with a mischievous fairy called Puck, met Titania with all her train of fairies, and again he asked her to give him the "changeling boy." (He called the child the "changeling boy" because Titania had stolen him from his father's home, and left a fairy child in exchange.) But Titania refused, saying that she would not give him up even if Oberon gave her all his fairy kingdom; and then she left him.

Oberon was very angry. He made up his mind to play a trick upon Titania, so he called Puck to him, and told him to fly all over the world to find a little purple flower, called *Love in Idleness*. Now this flower was a magic flower, and if its juice were squeezed upon any one's eyelids, that person fell in love with the very first live thing his eyes beheld when he awoke. Soon Puck, who was always ready for any mischief, came back with the magic flower, and Oberon and he set out for the place where the Fairy Queen was wont to sleep. This was a beautiful bank, where all kinds of sweet-scented flowers grew, such as wild thyme, oxlips, and violets.

When they reached the place, they saw Titania lying upon the flowery bank. All the little fairies were dancing round her and singing a lullaby song, in which they told the spotted snakes, the newts and blind-worms, the

*Photo by* *Lang Sims*

TITANIA

(1286D)

spiders and beetles, not to come near the Fairy Queen as she slept. And they asked the nightingale to sing sweetly and help them to lull her to sleep. Soon Titania closed her eyes, and in a few moments all the fairies were asleep.

Then Oberon crept up to Titania and, squeezing the juice of the flower called *Love in Idleness* upon her eyelids, said this charm—

> "What thou seest when thou dost wake,
> Do it for thy true-love take."

And he and Puck hid behind a tree to watch what would happen.

Now, wandering about in the wood, there was a man who had lost his way. His name was Bottom; he was a weaver and lived in Athens. He and some other workmen had arranged to meet in the wood to practise a play, which they were learning so as to act it before the Duke of Athens, who was getting married the next day. But Bottom could not find his friends and he was very much astonished when he came upon all the sleeping fairies: he thought he must be dreaming.

Puck, who, of course, was watching all the time, thought how very funny it would be to see Titania wake up and fall in love with Bottom; and to make him look very silly, he slipped an ass's head over Bottom's. Poor Bottom thought the fairies had bewitched him, so, to show he was not afraid he sat down by the Fairy Queen and began to sing. He made such a noise that Titania awoke and, the charm beginning to work, she thought him very beautiful. So she said, "What angel wakes me from my flowery bed? I pray thee, gentle mortal, sing again."

Bottom began to sing again, and then, being afraid of what might happen to him next, tried to leave the Fairy Queen. But she would not let him go. She told him that she loved him, and that he should have her fairies to wait on him. Then she called to Pease-blossom, Cobweb, Moth and Mustard-seed, saying, "Be kind and courteous to this gentleman. Nod to him, elves, and do him courtesies."

So the fairies all bowed to Bottom, and danced round him, mocking him, for their eyes were not blinded by the charm like Titania's.

Bottom was very proud of his fairy attendants, and called out, "Where's Pease-blossom?"

"Ready," answered Pease-blossom.

"Scratch my head, Pease-blossom," commanded Bottom; "where's Cobweb?"

"Ready," replied Cobweb.

"Good Cobweb," said Bottom, "kill me a humble bee on the top of that thistle yonder, and bring me the honey-bag."

So Cobweb flew away to do as Bottom told her.

"Where's Mustard-seed?" asked Bottom.

"Ready," said Mustard-seed. "What's your will?"

"Nothing," replied Bottom, "but to help Pease-blossom to scratch."

Then putting up his hand to his face, he felt the hairy donkey's head. "I must go to a barber's," he said; "I am marvellous hairy about the face."

Titania, not quite liking it because he was giving all his attention to her fairies, wreathed her arms about him, and said, "Wilt thou hear some music, my sweet love?"

Bottom answered that he was fond of music, but he felt rather sleepy.

"Sleep thou," said Titania. "Oh, how I love thee, how I dote on thee!" Then Titania and Bottom fell asleep in each other's arms.

Now Oberon and Puck, who had been watching all the time, stepped out from behind the tree. But Oberon could not bear to see his Queen in the arms of such a foolish man, so he said to Puck, "I will undo the charm"; and, waving his hands over Titania, he spoke these words—

"Be as thou wast wont to be,
See as thou wast wont to see."

Then Titania suddenly awoke and said she had been dreaming that she had fallen in love with an ass.

Oberon simply pointed to the sleeping Bottom, and said, "There lies your love." Poor Titania was so ashamed at what she had been doing that, when Oberon asked her whether she would *now* give him the changeling boy, she answered, "Take him, my lord; thy will is all my joy."

So the quarrel was ended; and Oberon, taking his Queen by the hand, called for music, so that they might dance together.

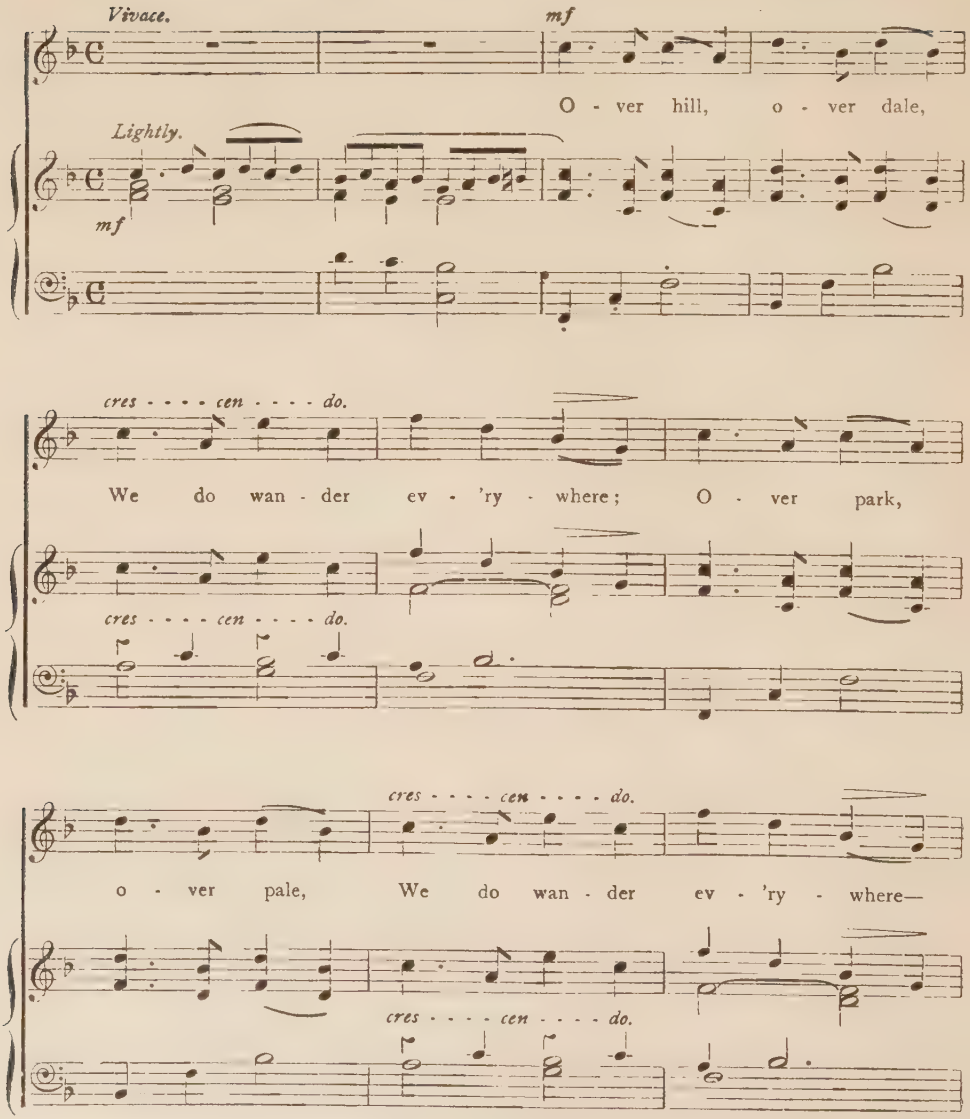
Meanwhile Puck gently slipped off the ass's head, and Bottom awoke, thinking that *he* had been dreaming.

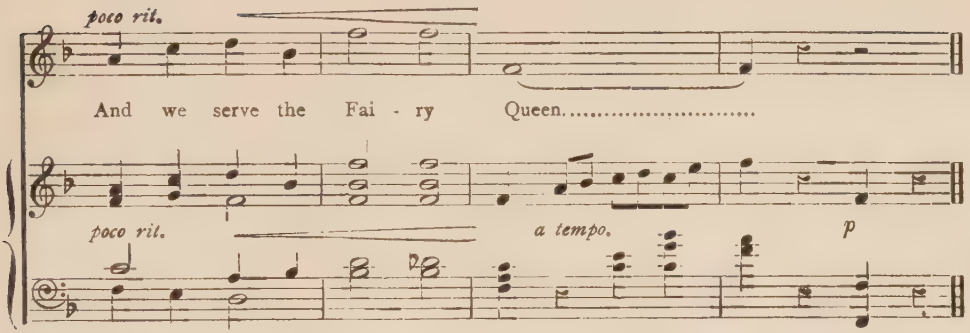
"I have had a dream," said he, "past the wit of man to say what dream

it was—man is but an ass!—methought I was, no man can tell what. The eye of man hath not heard—the ear of man hath not seen—what my dream was. It shall be called 'A Midsummer Night's Dream.'"

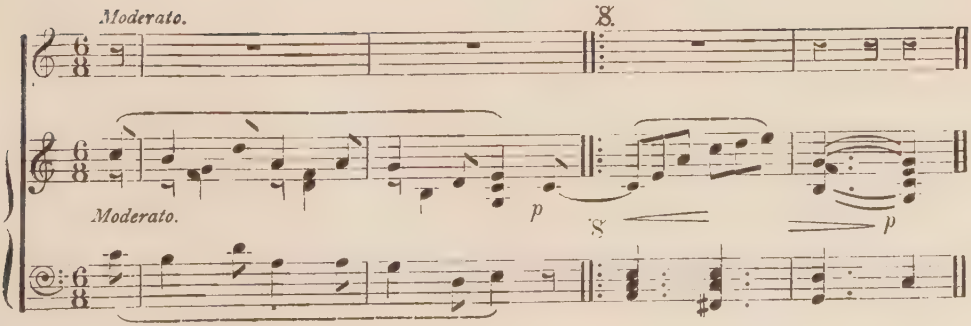
So Bottom went home in the early morning and told the other workmen his strange dream.

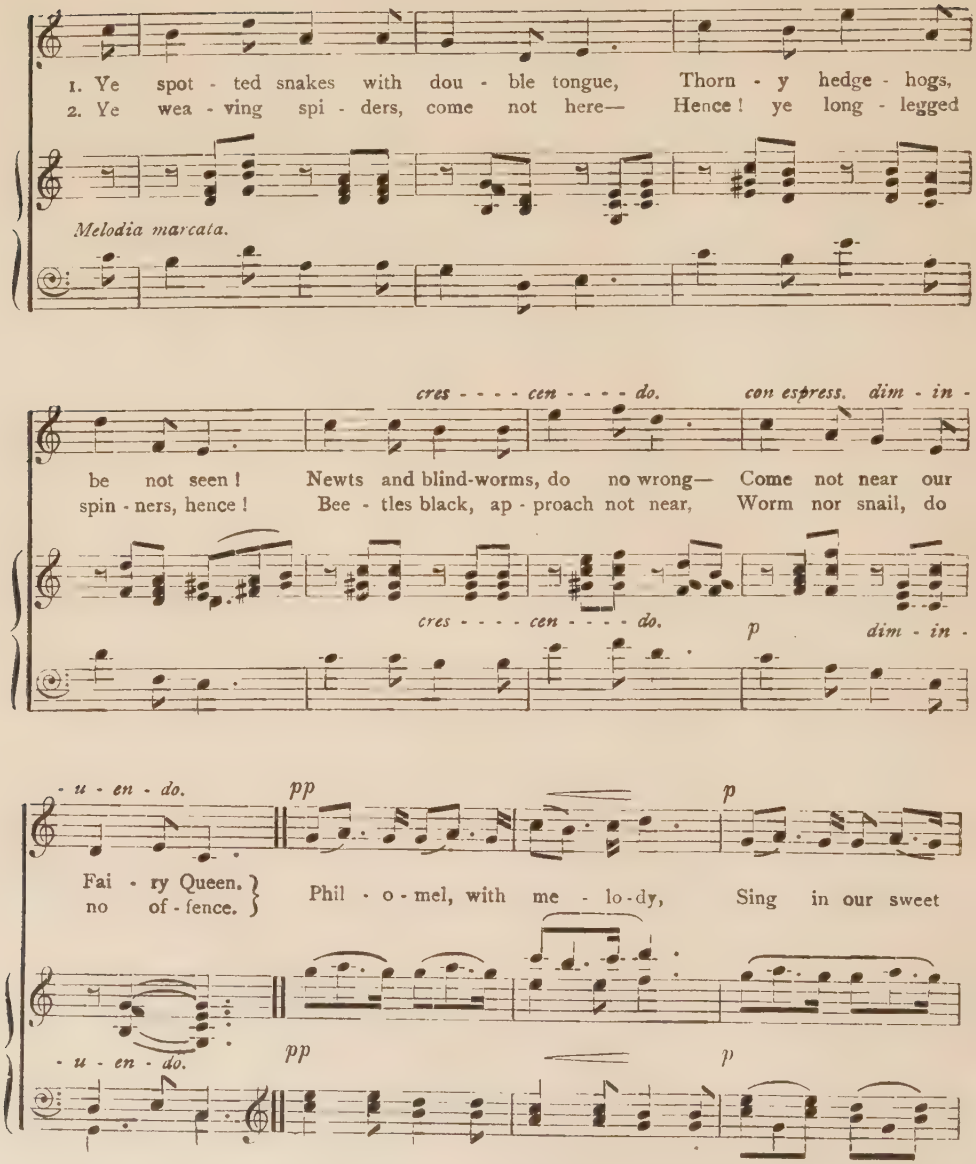
## OVER HILL, OVER DALE

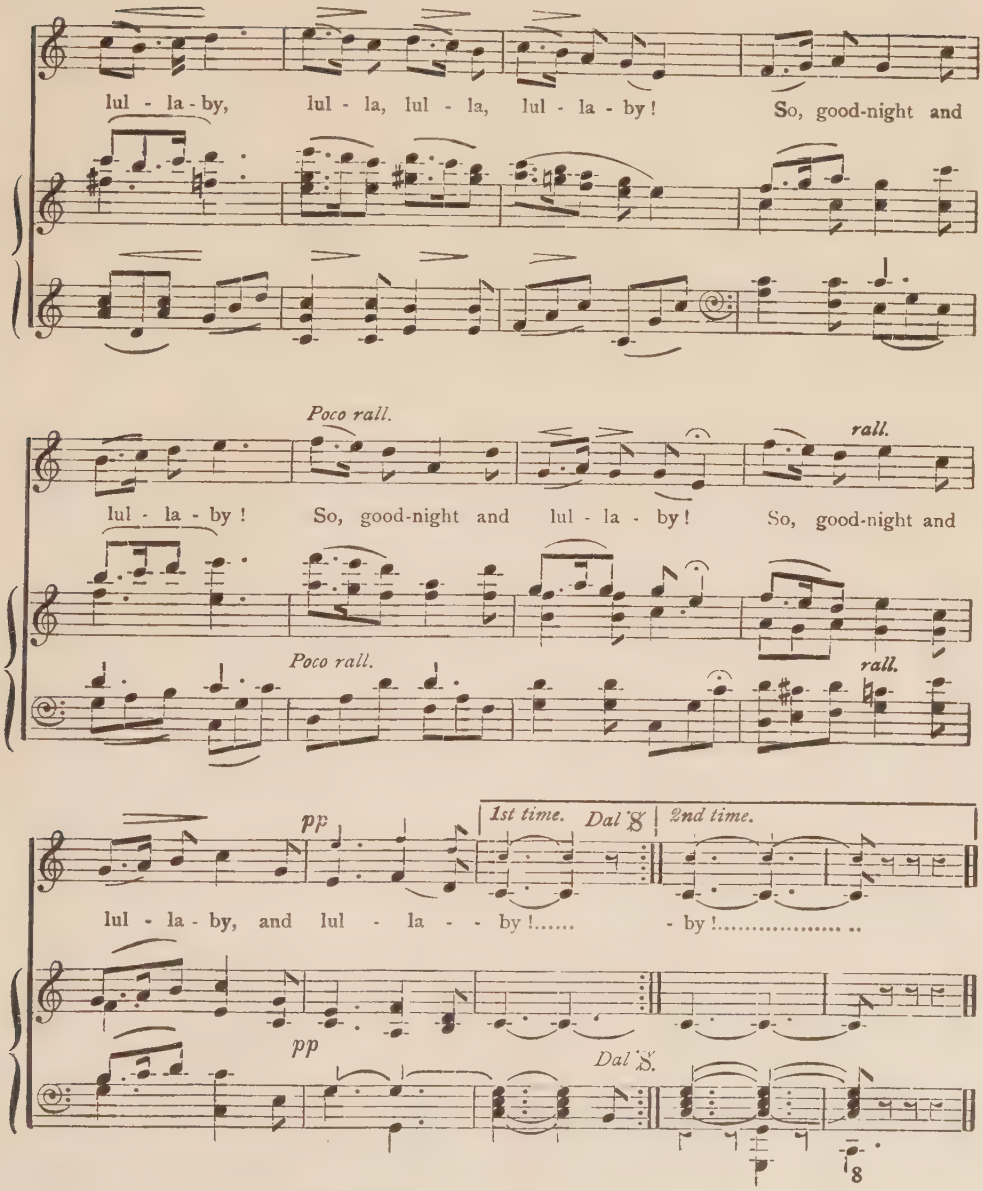




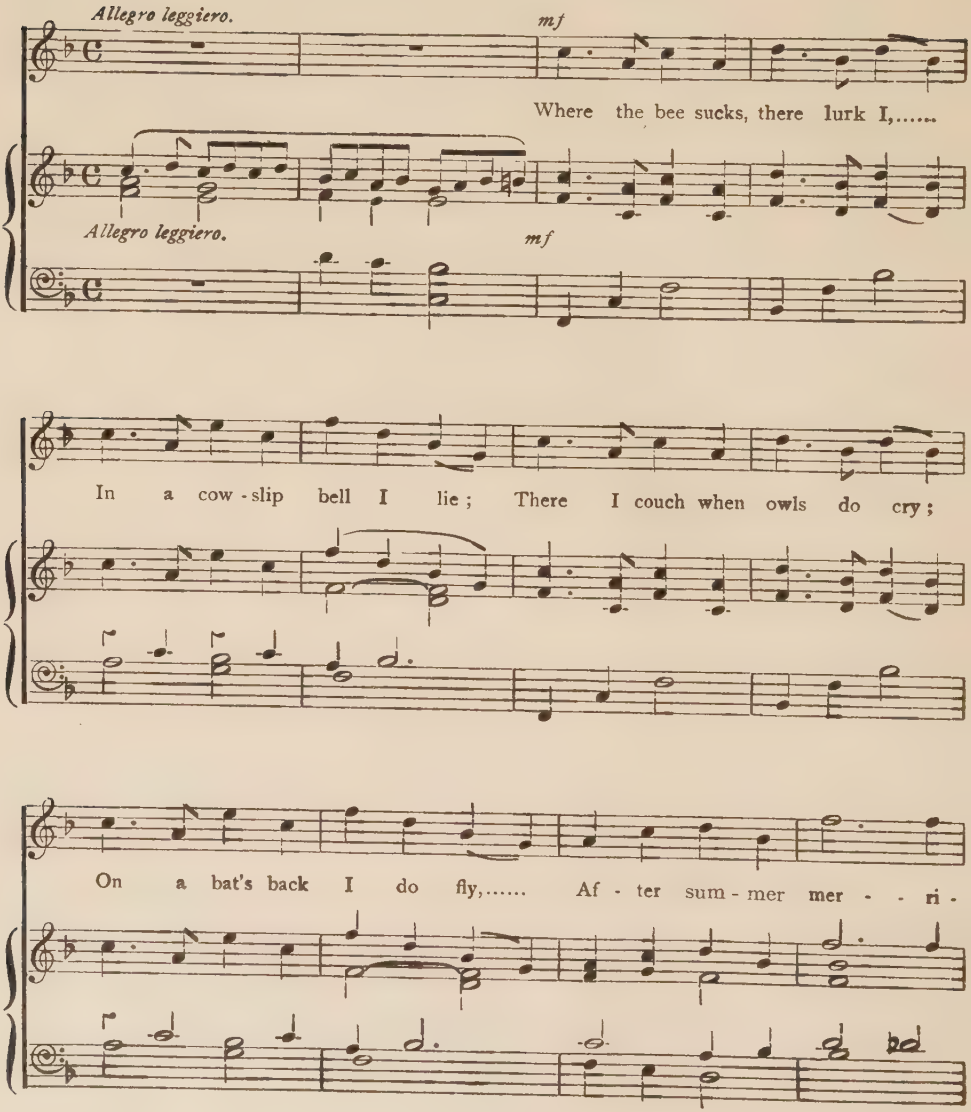

## YE SPOTTED SNAKES

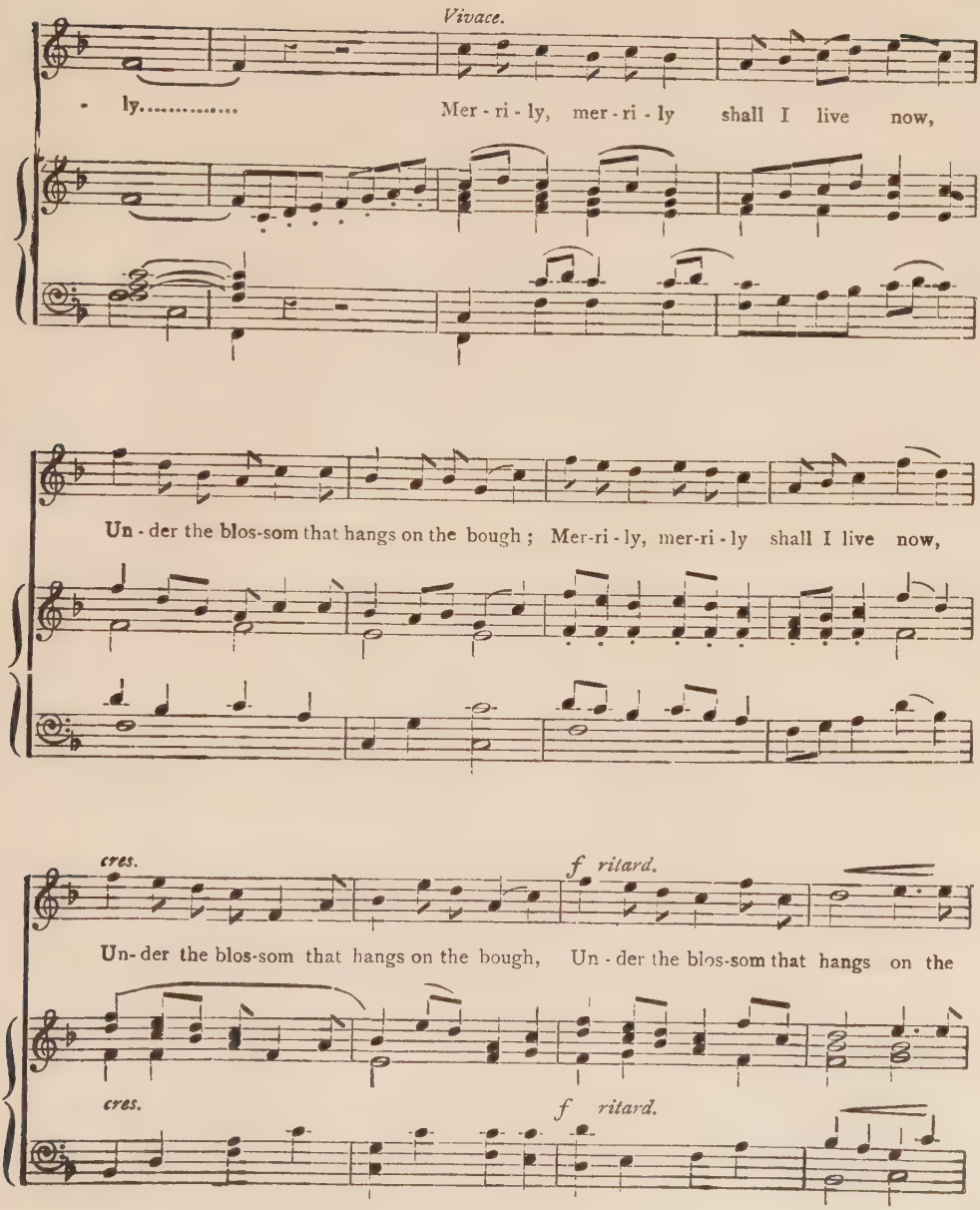


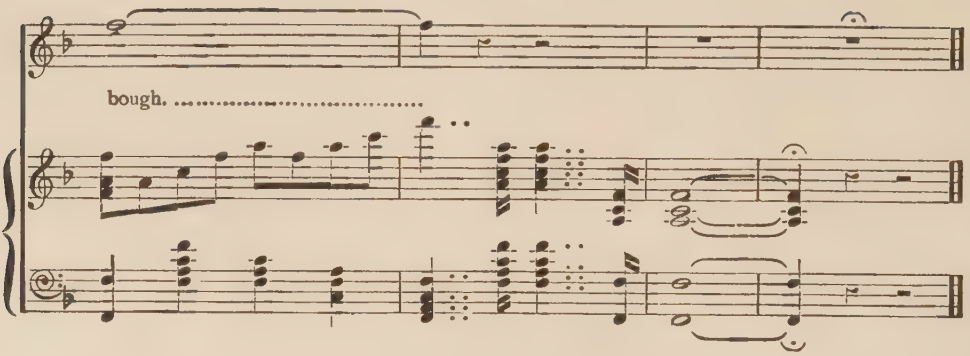

1. Ye spot - ted snakes with dou - ble tongue, Thorn - y hedge - hogs,
2. Ye wea - ving spi - ders, come not here— Hence! ye long - legged
Melodia marcata.
cres - - - - cen - - - - do. con espress. dim - in -
be not seen! Newts and blind-worms, do no wrong— Come not near our
spin - ners, hence! Bee - tles black, ap - proach not near, Worm nor snail, do
cres - - - - cen - - - - do. p dim - in -
- u - en - do. pp p
Fai - ry Queen. no of - fence. Phil - o - mel, with me - lo - dy, Sing in our sweet
- u - en - do. pp p


lul - la - by, lul - la, lul - la, lul - la - by! So, good-night and
Poco rall.
rall.
lul - la - by! So, good-night and lul - la - by! So, good-night and
Poco rall.
rall.
pp
1st time.
Dal 𝄋
2nd time.
lul - la - by, and lul - la - - by!..... - by!.....
pp
Dal 𝄋.
8

## WHERE THE BEE SUCKS




Vivace.
- ly.....
Mer - ri - ly, mer - ri - ly shall I live now,
Un - der the blos-som that hangs on the bough ; Mer-ri - ly, mer-ri - ly shall I live now,
cres.
f ritard.
Un- der the blos-som that hangs on the bough, Un - der the blos-som that hangs on the
cres.
f ritard.




# PLAY WITH DANCES

## THE PLAY AND DIRECTIONS FOR ACTING.

This very much simplified version of Shakespeare's fairy play is suitable for the oldest children of the Infants' School, or the youngest in the Girls' Department.

Shakespeare's words have been used throughout, with the exception of one or two lines towards the end, and "Where the Bee Sucks" has been introduced to form a final song and dance.

### DRAMATIS PERSONAE

TITANIA, the Fairy Queen
PEASE-BLOSSOM, COBWEB, MOTH, MUSTARD-SEED — Fairies, attendant on Titania.
THE CHANGELING BOY
OBERON, The King of the Fairies
PUCK, attendant on Oberon
BOTTOM, a weaver of Athens
CHORUS OF FAIRIES

*Scene*—A Wood near Athens.

## CHOICE OF CHARACTERS AND COSTUMES.

The teacher should select a tall and graceful girl for Titania, one who can speak out well and is capable of acting the varied part. Titania should wear a sleeveless dress of very thin muslin or leno, with a full skirt and large butterfly-shaped wings, attached to the dress between the shoulders and to the wrists with ribbon. As the dress is so very thin, a lawn underdress should be worn underneath it, of a contrasting colour, to display its daintiness. The colours may be left to the teacher's personal choice; a deep mauve over peach colour proves very effective, as it contrasts well with the flowery bank. Titania needs a wreath of flowers for her hair and a garland of small roses with which to adorn Bottom's head.

The parts of Pease-blossom, Cobweb, Moth, and Mustard-seed should be played by bright little girls. Pease-blossom should wear a pink muslin dress, with a frilled skirt and wings, as described on page 175, and sweet peas in her hair.

*Photo by* *Lang Sims*

(1286D)

OBERON AND PUCK

Cobweb should be dressed in grey muslin and wear a veil of pink dewdrop ninon lined with black chiffon, which can be fastened to her head with a few pink flowers and attached to her wrists with ribbon.

Moth should wear a white frilled muslin dress with wings, and on her head a large moth cut out of stiff white leno and painted with black spots. This can be fastened to a black velvet band.

Mustard-seed should have a bright yellow frilled muslin dress, with wings, and a few tiny yellow flowers in her hair.

The fairies should wear no socks, only sandals or dancing shoes. Bare feet are correct, but school floors make this impracticable unless a green carpet is used.

The Changeling Boy should be chosen from the younger children of the school. He should be a pretty boy, and should wear a simple white tunic, finished with a belt of leaves or flowers, and a crown of flowers for his head.

Oberon should be played by a boy of pleasing and graceful appearance. If there is not a suitable one in the class, a girl must take the part. Oberon should wear a tunic of jade green sateen or silk, trimmed with white beads, or silver ribbon, having a sash fastened with a paste or silvered buckle. His head-dress should be made of dewdrop ninon to match the tunic, fastened with a silver band round the head, and attached to the hands with loops of ribbon. This makes a variation from the other fairies' wings. White or silvered sandals complete the costume.

A small bright boy can very well play the part of Puck. He needs a suit of green muslin, and a wreath of leaves for his hair. He should act the spirit of mischief to the best of his power.

Bottom is perhaps the most difficult of all the characters to play. A big boy, somewhat stout, who can act foolishly in an impromptu way, is needed to fill it. He should wear a tunic of brown cloth, no stockings, and brown shoes or sandals. The ass's head, which Puck puts upon him, can be made of cheap fur. The ears should be well represented, but the face need not be covered, as a child of this age would not be able to speak with his face covered.

The rest of the class form a Chorus of boy and girl fairies, who sing the songs and attend upon Titania and Oberon.

A bank formed of cushions, preferably raised upon a platform, and covered with green muslin, having various flowers attached to it, is required for Titania's sleeping-place. Its position is indicated in Diagram 1.

A pansy is needed for " Love-in-Idleness."

If possible, a screen should be placed behind and to the right of the bank. Behind this the pansy and the ass's head can be concealed until wanted. Puck and Oberon can also hide themselves there to watch Titania and Bottom.

## INTRODUCTORY SCENE

The Chorus of Fairies enter, dancing polka step to Mendelssohn's " Spring Song," and take their places as indicated in Diagram 1, in which 1 represents the Boys, and 2 the Girls. The Boys kneel upon the floor, and the Girls prepare to dance and sing " Over hill, over dale."

During the singing of the first three measures, each Girl to dance, using polka step, in the direction indicated by arrows in Diagram 1, passing to the left of a group of two Boys and taking the position of the Girl previously facing her. On the word " everywhere," each should extend her arms upwards and twist herself round on tip-toe. Then, singing these two lines again, she should pass again to the left of one of the group of boys, thus returning to her original place on the word " everywhere," and twisting on that word as before. At the words " Fairy Queen," all should face as indicated in Diagram 2 and kneel upon one knee, in homage to her name. Puck should then enter from the right back, and trip into the centre, well to the front.

PUCK— "The King doth keep his revels here to-night.
Take heed the Queen come not within his sight.
For Oberon is passing fell and wrath,
Because that she, as her attendant, hath
A lovely boy, stol'n from an Indian king.

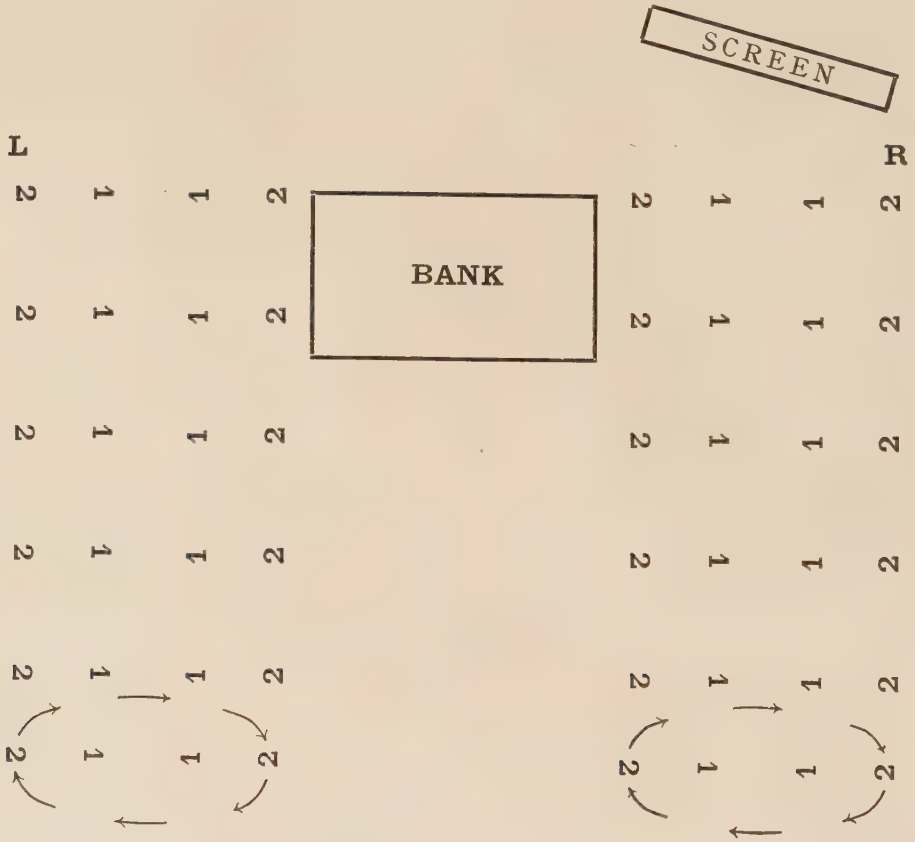



*Diagram* 1

And jealous Oberon would have the child,
But she perforce withholds the lovèd boy,
Crowns him with flow'rs and makes him all her joy.
But room! fairies; here comes Oberon!"

(*Puck steps aside.*)

A GIRL FAIRY— "And here our mistress. Would that he were gone!"

*Photo by* *Lang Sims*

BOTTOM

(1286b)

SCENE I

Enter from the left back Titania, caressing the Changeling Boy, attended by Pease-blossom and Cobweb, Moth, and Mustard-seed. They stand as indicated in Diagram 2, in which T represents Titania; B, the Changeling Boy; P.B., Pease-blossom; C, Cobweb; M, Moth; M.S., Mustard-seed.

Enter, at the same time, from the right back, Oberon, who stands as indicated by O in Diagram 2, Puck taking the position P.

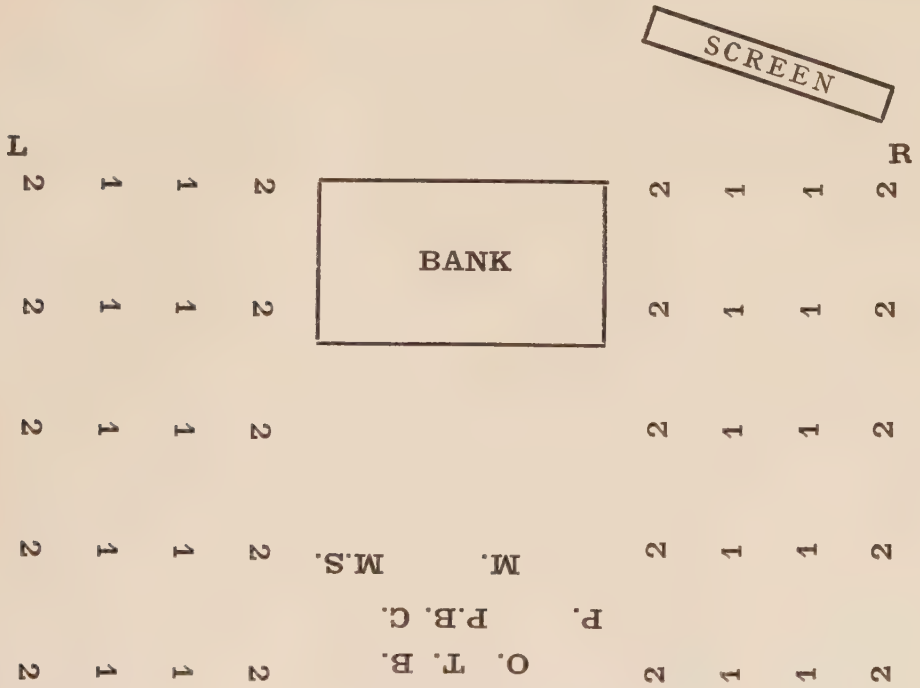



*Diagram 2*

OBERON (*bowing to Titania*)—
"Ill met by moonlight, proud Titania!"

TITANIA (*looking at the Changeling Boy and not at Oberon*)—
"What, jealous Oberon!"

OBERON— "Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my servant."

TITANIA (*turning away from Oberon*)—
"Set your heart at rest.
The Fairy land buys not the child of me."

OBERON (*kneeling to Titania and taking her hand in his*)—
"Give me that boy, and I will go with thee."

TITANIA (*withdrawing her hand*)—
"Not for thy fairy kingdom!"

(*To the fairies with a gesture of command*)—
"Fairies away!"

Exeunt Titania, the Changeling Boy, the attendant Fairies, and the Girls of the Chorus, dancing to Mendelssohn's "Spring Song."

## SCENE II

Oberon comes forward with Puck. The Boy-fairies gather round to hear what he intends to do.

OBERON— "My gentle Puck, come hither!"
(*Puck kneels on one knee before Oberon.*)
"I bid thee fetch a little purple flow'r;
The maidens call it 'Love-in-Idleness.'
The juice of it, on sleeping eyelids laid,
Will make a man, or woman, madly dote
Upon the first live creature that it sees."

PUCK— "I'll put a girdle round about the earth in forty minutes."
(*Puck trips out merrily.*)

OBERON (*to the Boy-fairies*)—
"Having once this juice,
I'll watch Titania while she is asleep,
And drop the liquor of it on her eyes.
The next thing then she waking looks upon
She shall pursue it with the soul of love;
And, ere I take this charm from off her sight,
I'll make her render up her page to me."
(*Re-enter Puck, with the purple flower called "Love-in-Idleness." He kneels to Oberon and presents the flower.*)

OBERON— "Hast thou the flow'r there? Welcome, wanderer!"

PUCK— "Ay, there it is!"
(*Oberon and Puck retire behind the screen. The Boy-fairies take the positions indicated by* 1 *in Diagram* 3.)

SCENE III

Enter the Girl-fairies, dancing to Mendelssohn's "Spring Song." They take the positions indicated by 2 in Diagram 3. Enter Titania, caressing the Changeling Boy, attended by Pease-blossom, Cobweb, Moth, and Mustard-seed. Titania lies down upon the flowery bank, assisted by her attendants, who afterwards take the positions indicated in Diagram 3, Moth taking care of the Changeling Boy.

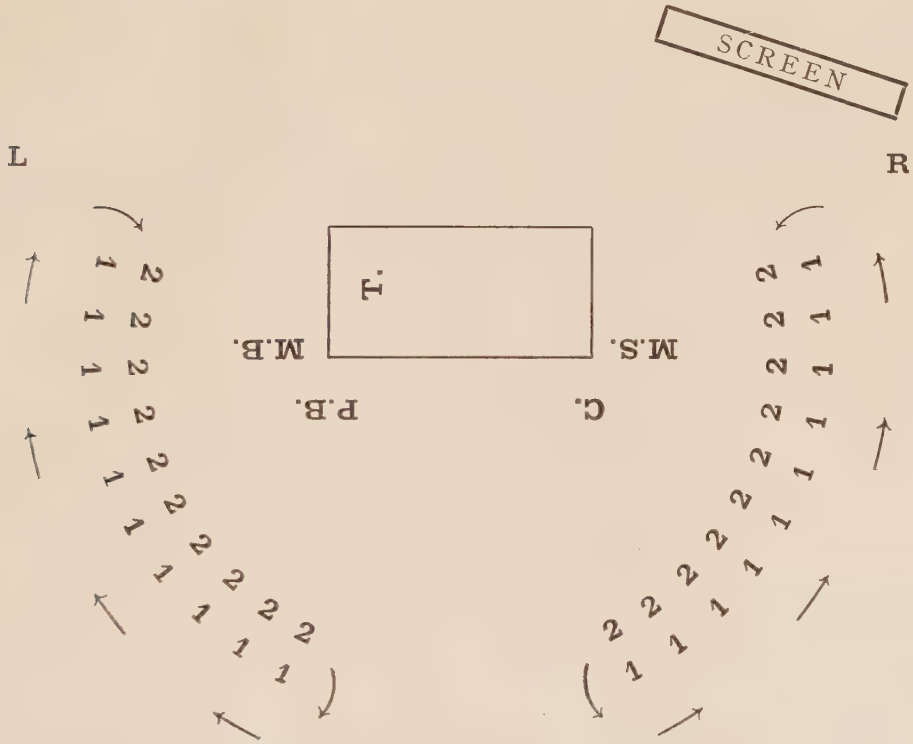



*Diagram 3*

TITANIA— "Come now a roundel and a fairy song.
Sing me now asleep."

The Chorus then sing "Ye spotted snakes," etc. The Boy-fairies to stand still. The Girl-fairies to turn to the front and dance as indicated by the arrows in Diagram 3. They should step slowly to the rhythm of the song, swinging each foot alternately, and bending down to the ground every few steps, as though driving away the "snakes," etc. At the words "Philomel," etc., all should stand still and look up as if seeing the nightingale.

One boy should here whistle the tune to imitate the nightingale singing. At the beginning of the second verse of the lullaby, the Girl-fairies should dance on, returning to their places. As each girl passes the bank, she should curtsy to Titania, kissing her hand. Titania should gracefully acknowledge each salutation. As the second verse finishes, the Girl-fairies should sit upon the floor in a sleeping attitude and the Boys kneel behind them. Titania should close her eyes, and her attendants lie upon the floor before the bank. When all are "asleep" they should hum the refrain of "Philomel," etc., the "nightingale" whistling as before.

Oberon then comes forward and squeezes the juice of the flower upon Titania's eyelids.

OBERON— "What thou seest when thou dost wake,
Do it for thy true-love take."

Oberon retires behind the screen, but he and Puck look out every now and then to see what is happening.

Enter Bottom, looking amazed at the sleeping fairies—he passes round them in a stupid way. Puck comes forward, dances round and round Bottom, pulls hold of him from behind, and takes him behind the screen, where he puts on the ass's head. He then pushes him before the flowery bank; Bottom sits down at the feet of Titania, feeling his ass's ears, etc., and then begins to sing in a loud voice "Tra la la," etc.

TITANIA (*awaking and stretching out her hands to him*)—
"What angel wakes me from my flowery bed?
I pray thee, gentle mortal, sing again."

(*Bottom sings again "Tra la la," etc. He gets up as if to leave her.*)

TITANIA— "Out of the wood do not desire to go,
For I do love thee; therefore go with me."

(*Rising, and taking Bottom's hand, she leads him forward.*)

"I'll give thee fairies to attend on thee!
Pease-blossom! Cobweb! Moth! Mustard-seed!"

(*The attendant fairies awaken and come forward, kneeling to Titania. The Chorus open their eyes but remain upon the floor.*)

PEASE-BLOSSOM— "Ready!"

COBWEB— "And I!"

MOTH— "And I!"

MUSTARD SEED— "And I!"

ALL FOUR— "Where shall we go?"

TITANIA— "Be kind and courteous to this gentleman.
Nod to him, elves, and do him courtesies."

The Chorus stand. Titania leads Bottom round before them. They all bow to him, mocking him. Titania then leads Bottom to the flowery bank. They sit and she takes the garland of flowers from her dress, winding it round his neck and stroking his ears, etc. They should pass a few minutes thus in dumb show. Mendelssohn's "Spring Song" may be played softly upon the piano to cover the silence. The Chorus should kneel on the floor, watching.

BOTTOM— "Where's Pease-blossom?"

PEASE-BLOSSOM (*coming forward and bowing low*)—
"Ready!"

*Photo by* *Lang Sims*

TITANIA AND OBERON

(1286D)

BOTTOM— "Scratch my head, Pease-blossom! Where's Cobweb?"

(*Pease-blossom passes behind Bottom and strokes his ears, etc.*)

COBWEB (*coming forward and bowing low*)—
"Ready!"

BOTTOM— "Good Cobweb! Kill me the red humble-bee on the top of a thistle, and bring me the honey-bag."

(*Cobweb trips out.*)

"Where's Mustard-seed?"

MUSTARD-SEED (*coming forward and bowing low*)—
"Ready! What's your will?"

BOTTOM— "Nothing! but to help Pease-blossom to scratch."

(*Mustard-seed joins Pease-blossom. Cobweb returns and pretends to present Bottom with the honey-bag of the bee. She then stands aside.*)

"I must to the barber's (*feeling his face*). Methinks I am marvellous hairy about the face!"

TITANIA— "Wilt thou hear some music, my sweet love?"

BOTTOM— "I pray you let none of your people disturb me, for I have a mind to sleep."

TITANIA— "Sleep thou, and I will wind thee in mine arms.
O, how I love thee! How I dote on thee!"

Titania places Bottom upon the flowery bank. She then sits upon the floor at his feet. They fall asleep, the Chorus humming the melody of "Philomel," etc., but not sleeping themselves.

Oberon and Puck then come forward and look at Titania.

OBERON— "Seest thou this sweet sight?
Her dotage now I do begin to pity.
I will undo the charm."

(*Waving his hands over Titania's eyes.*)

"Be as thou wast wont to be,
See as thou wast wont to see."

TITANIA (*awaking suddenly, and Oberon lifting her from the floor*)—
"My Oberon! What visions have I seen!
Methought I was enamour'd of an ass."

OBERON (*pointing to Bottom*)—
"There lies your love!"

TITANIA— "How came these things to pass?"

(*Turning from Bottom with a disdainful gesture.*)

"Oh, how mine eyes do loathe his visage!"

OBERON (*leading her forward*)—
"Thou wilt not now refuse the changeling boy."

TITANIA— "Take him, my lord; thy will is all my joy."

(*Titania hands over the Changeling Boy to Oberon, who gives him into the charge of Puck.*)

OBERON (*to Puck, and pointing to Bottom*)—
"Good Puck, take off this head."

(*Puck removes the ass's head from Bottom.*)

OBERON (*to the Chorus*)—
"Sound music! Come, my Queen, take hands with me."

The Chorus sing "Where the Bee Sucks." Oberon and Titania dance as they sing, using the Berlin Polka step. At the words "After summer, merrily," Oberon and Titania should bow to each other. Then Oberon should gracefully kiss Titania's hand. At the "merrily, merrily shall I live now," the Girls of the Chorus should face the Boys, and all, taking right hands across, should trip round until the song is finished. Titania and Oberon should watch them, conversing with each other. When the dance ends, all should stand back. Bottom then wakes and comes to the front.

BOTTOM (*rubbing his eyes*)—
"I have had a dream—past the wit of man to say what dream it was. (*Feeling for his ass's ears.*) Man is but an ass! Methought I was—there is no man can tell *what*. (*With a comic gesture.*) The eye of man hath not heard, the ear of man hath not seen, what my dream was. It shall be called 'A Midsummer Night's Dream.'"

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